

EXPLORING THE WORLD OF ♀ - THE ARTIST FORMERLY KNOWN AS PRINCE

UPTOWN

#36 • Winter/Spring 1999
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New Power Soul Lay Claim 2 The Booty

The December 1998 European Tour Report

Call *People Magazine* & *Rolling Stone*

♀ Speaks - Part VI

Paint A Perfect Picture

Prince/♀ Comic Books

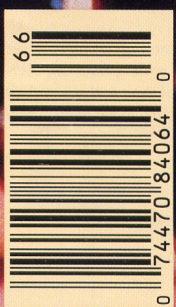
Come 2 My House

Chaka Khan - This Crazy Life Of Mine

Everybody Needs A Thrill

The 1999 UPTOWN Survey

On display until April 5th 1999
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Kind thanks for help and input
to this issue go to
The Ø Family, The Interactive Experience,
prince.org, and sevenmag.

This issue is dedicated to
Brian Charell 1967–1998.



MCI Center, Washington DC,
23 September 1998.

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Hi!

Welcome to a new year and a new issue! We're back again after the holidays. Everyone says the year 1999 will belong to ♂! Let's hope that's true. We've published UPTOWN since 1991 and we've been with him throughout the 90's, which clearly has been a more troublesome period for him than the 80's, when he seemed to get bigger for every album. However, ♂'s "trouble years," as he has called them, should be behind him now. Of course, everything is still not hunky dory, with Warner Bros. owning the master recordings of all Prince/♂ songs released by them, which has inspired ♂ to re-record "1999." Releasing new or remixed versions of your own hits of the past is usually reserved for "has-beens" and artists who have nothing new, interesting to offer. We didn't expect this of ♂ and we're not sure how we're supposed to react to the "1999 – The New Master" EP. Needless to say, we understand his motives and we're going to buy the EP, but somehow we feel the original song and recording is "sacred."

We're proud to announce in this issue (see advertisement on the backcover) the upcoming release of *Days Of Wild – A Documentary Of Prince/♂*, published "independently" by UPTOWN. So much for our criticism of re-releasing things of the past, huh? Nevertheless, the book is a completely revamped and updated version of Per Nilsen's acclaimed *A Documentary*. It was six years ago that *A Documentary* was last published and we felt it was time for a brand-new edition, researched, written, and compiled in conjunction with Per. What makes the new version more exciting than any previous ones is the fact that it draws on Per's research for *DanceMusicSexRomance* plus new interviews conducted specifically for *Days Of Wild* (interviews are already underway). Also big news is that the book comes with a CD-ROM – check the ad for more info. In contrast to previous editions of *A Documentary*, *Days Of Wild* is planned to be a limited edition and it won't be available in book stores – you can only purchase it from UPTOWN or our wholesalers.

This issue includes part six in our series of articles covering the interviews ♂ has given since late 1996 and a report on ♂'s two-week European tour in December 1998. In addition to all the details about the concerts, including the set lists, this time we have a great deal of information about the soundchecks/rehearsals. Another article examines Chaka Khan's career and her new album, *Come 2 My House*, largely a collaboration with ♂. We also take a closer look at the comic books about Prince/♂ in one article.

UPTOWN ran a survey in 1995 that concerned the readers' favourite Prince/♂ songs, albums, outtakes, video clips, tours, etc. Four years have passed and a great deal has happened since then, so we decided that it was time for a new survey. We decided to keep many of the questions but also add some new ones. Please fill in the form in this issue or e-mail us your answers. The results and winners will be presented in UPTOWN #38. All the best for 1999 to all of you.

Enjoy the issue!

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The "1999" video...

MTV's sister network, M2, aired the "1999" video for 24 hours straight, beginning at 12:01 a.m. on January 1st 1999. "This song will be inescapable in the coming year," Matt Farber, M2's General Manager, said in a statement announcing the marathon. "So we thought we could get our overplaying of the video out of the way early in 1999."

"1999 – The New Master"...

"1999" back on the charts...

Originally released in 1982, Prince's classic "1999" has re-entered the US *Billboard* charts, currently residing at number 40 on the Pop Chart and number 45 on the R&B Chart. It has charted on radio airplay only. *Billboard* has changed the manner in which they compile their singles charts, making it possible for songs that are not available as singles in stores to chart. This is actually the third charting of "1999." It first entered the Pop Chart the week of October 30th 1982, ultimately peaking at number 44. The title reappeared the week of June 4th 1983, this time peaking at number 12.

A wealth of articles about Prince's "1999" song have appeared in the last months, particularly in the US. As we went to press, the following newspapers had published articles that discussed the song, which many think will become one of the most played songs of 1999: *New York Daily News*, *St. Paul Pioneer Press*, *USA Today*, *San Francisco Chronicle*, *Philadelphia Inquirer*, *Atlanta Journal & Constitution*, *Chicago Sun-Times*, and *Miami New Times*. Additionally, *Rolling Stone*, *Billboard*, MTV, and other media have discussed the song. The outcome is that ♫ has received more attention and media space than in many years.

The EP contains seven mixes, including rap, reggae and dance mixes, and features appearances by Rosie Gaines, Larry Graham, Chaka Khan, and Doug E. Fresh: "The New Master" / "Keep Steppin'" / "Rosie & Doug In A Deep House" / "We Can't Go On Like This" / "Stomp" / "Don't Let 'Em" / "Yeah." It was reported on the *Love 4 One Another* website on January 1st 1999 that "1999 – The New Master" would go to radio in early January, "and stop the presses: major labels have xpressed interest in releasing the single commercially!!... apparently thru an intermediary has had discussions with the top executive in the biz 2day and they struck a very nice chord 2gether."

Supposedly "1999 – The New Master" will herald the release of the new Prince & The New Power Generation album, *Roadhouse Garden*, due within a few months. ♀ has also hinted that he may be re-releasing the entire 1999 album.

As we went to press, it was announced that "1999 – The New Master" will be released on February 2nd 1999. It will be made available at retail stores everywhere, according to a press statement made on January 16th.

"1999" releases and re-releases...

Warner Bros. UK released a new CD and 12" vinyl single of "1999" on December 21st 1998 (Europe December 18th). The CD contains the songs "1999," "How Come U Don't Call Me Anymore," and "D.M.S.R." As we went to press, "1999" had entered the UK charts at number 10.

In January 1999, Warner Bros. UK is also re-releasing *The Royal Box*, a limited-edition of five CD singles: "When Doves Cry," "1999," "Let's Go Crazy," "Kiss," and "I Would Die 4 U." It includes a 1999 calendar along with a photo packaged in a gold velvet box. Warner Bros. UK is also planning to release a new compilation album in March 1999.

"1999" was re-released by Warner Bros. Australia on December 3rd 1998. The single included: "1999" (album version) / "Uptown" / "Controversy" / "Dirty Mind" / "Sexuality." They also re-released *The Hits - Volume 1*,

**"1999 – The New Master"
release party...**

☿ celebrated the forthcoming release of "1999 – The New Master" with a special performance in Las Vegas, at the 1,100-seat Studio 54, MGM Grand Studios, on January 2nd 1999. He was also present the previous day, January 1st, for the performance by The Time (including Terry Lewis). They played a 75-minute set including most of their biggest hits. ☿ and Mike Scott guested during "Cool" and "Jungle Love," with ☿ playing semi-acoustic guitar. He also added some keyboard at the end of "Jungle Love." Mike played guitar on a few more songs as well.

Following The Time's set, "1999 – The New Master" was played over the PA shortly before midnight, with two club dancers onstage. After the "normal" version of the song, ♪ appeared for five minutes on stage around midnight and introduced every participant in the project, including The NPG members, Rosie Gaines, and Larry Graham, who were both present. He also mentioned Doug E. Fresh and said that he had missed his plane but that he was on his way. He also said, "Did you like The Time? You know I ain't gonna play after that, right?" After that they played another version of "1999" over the PA and that was it. ♪ and his friends stayed in a closed upstairs section for some time and all left one by one around 2:00 a.m.



NEW POWER SOUL LAY 2 THE BOOTY

THE NEW POWER SOUL MUSIC FESTIVAL PRESENTS... THE JAM OF THE YEAR - EUROPEAN TOUR, DECEMBER 1998

☿ CLOSED OUT 1998 WITH A BRIEF TOUR OF EUROPE, launched in Lisbon, Portugal, on December 15th 1998. This leg was officially dubbed *The New Power Soul Music Festival Presents... The Jam Of The Year*. The two-week tour focused on Spain and Germany (three concerts in each country), with additional dates in Portugal, Holland, and Belgium. He had not played in Portugal and Germany since the 1993 *Act II* tour.

The NPG line-up was the same as previously. Mayte took part in the four initial shows (in Portugal and Spain), performing a dance routine to the instrumental intro to "The One" and dancing onstage during the encores. Saxophonist Candy Dulfer joined the entourage for the concerts in Holland, Belgium, and Germany, adding solos to several songs, including "Talkin' Loud And Sayin' Nothing," "The One," and "Nothing Compares 2 U." She also inserted a portion of George Gershwin's "Summertime" into "I Could Never Take The Place Of Your Man." Larry Graham played an opening set, normally lasting 45 to 50 minutes but sometimes up to 60 minutes, with ☿ guesting on "Free" as previously (and on other songs on some occasions).

The stage set was the same as earlier in the year and the contents of the show have not changed much except for a few set list alterations. "One Of Us" has returned to the set, and Elvis Presley's "Teddy Bear" and "Courtin' Time" have been added. Several songs were played once on the tour: "Computer Blue," an instrumental version of "The Question Of U," a portion of "Girls And Boys," "Funky," "Love... Thy Will Be Done," "The Ride," "Do Me, Baby," and a house-style instrumental tentatively titled "Hypno Paradise" (the title announced by ☿ when they played it).

Additional songs were played from time to time in the encore section, including Larry Graham's "Release Yourself" (usually with some lines from "Alphabet St." thrown in), Sly and The Family

Stone's "Stand," Bobby Byrd's "I Know You Got Soul," the Santana medley, and Santana's "Oye Come Va." Some concerts included instrumental jamming incorporating bits and pieces from Larry Graham's "(I Got My Groove On) Baby Let's Go" (from the forthcoming *GCS2000* album), James Brown's "I Feel Alright," George Clinton's "Flashlight," and "Joy And Pain" by Frankie Beverly & Maze. The "Freaks On This Side" and "(☿ Like) Funky Music" chants were included during some of the shows. The jam incorporating a motif from "Also Sprach Zarathustra" (and sometimes the "Hola Hola Hola" chants) is called "The Go-Go's" in the set lists, as this is how ☿ has referred to it.

In addition to the nine regularly scheduled concerts, ☿ and The NPG played three aftershows, in Lisbon, Utrecht, and Cologne. The following concerts were played:

- 15 December: Pavilhao Atlantico, Lisbon, Portugal (12,000)
- 16 December (a.m.): Lux, Lisbon, Portugal [aftershow] (350)
- 17 December: Sala Multiusos Auditorio, Zaragoza, Spain (6,000)
- 18 December: Palau Sant Jordi, Barcelona, Spain (12,820)
- 20 December: Palacio de los Deportes de la Comunidad, Madrid, Spain (8,000)
- 22 December: Festhalle, Frankfurt, Germany (attendance not known)
- 23 December: Prins van Oranje, Utrecht, Holland (16,000)
- 24 December (a.m.): Tivoli, Utrecht, Holland [aftershow] (900)
- 26 December: Hanns-Martin-Schleyer-Halle, Stuttgart, Germany (attendance not known)
- 27 December: Kölnarena, Cologne, Germany (17,000)
- 28 December (a.m.): Live Music Hall, Cologne, Germany [aftershow] (1,500)
- 28 December: Flanders Expo, Ghent, Belgium (12,000)

Attendance figures (official or estimates), where known, in brackets.

15 December:

Pavilhao Atlantico, Lisbon, Portugal

Push It Up / Jam Of The Year / Talkin' Loud And Sayin' Nothing / Let's Work / Delirious / Purple Rain / Little Red Corvette / I Would Die 4 U / I Could Never Take The Place Of Your Man / The Christ / One Of Us / The One / Do Me, Baby (medley) / The Go-Go's / Teddy Bear / Courtin' Time / Girls And Boys / piano medley: "Lisbon, do you love me?" - Diamonds And Pearls - The Beautiful Ones - Darling Nikki / Nothing Compares 2 U / Take Me With U - Raspberry Beret // Let's Go Crazy / She's Always In My Hair / U Got The Look / Kiss / Gett Off (normal and "Houstyle") / Come On / Baby, I'm A Star - 1999. (120 minutes)

Portuguese TV news showed ☿'s arrival at the Portela Airport in Lisbon on December 14th. ☿ was accompanied by Mayte, hand-in-hand. Two bodyguards were with them. Around 6 p.m. on the 14th, ☿ began a three-hour rehearsal at Pavilhao Atlantico, Lisbon, where the tour would be launched the next day. They played the following numbers: "Free" (instrumental jam, lasting over 25 minutes), a rock/blues number (somewhat in the style of "Glam Slam Boogie"), "When You Were Mine," Marvin Gaye's "Let's Get It On," "When You Were Mine," "Computer Blue" (played twice, including the "Father's Song" segment), "I Like It There" (twice), "Can't Stop (This Feeling I Got)" (twice), "Joy In Repetition" (short), "The Question Of U" (instrumental), "Joy In Repetition," and "The Question Of U" (short instrumental). Larry Graham ar-

rived and the rehearsal continued with "Days Of Wild" - "Thank You (Falletinne Be Mice Elf Agin)" (16 minutes), "Free" (twice), "Flashlight" (short), "Everyday People" and a jam at the end, "Cold Sweat" (instrumental jam), "You Can Make It If You Try," "Love And Happiness," "Release Yourself," "I Want To Take You Higher," "The Jam," and "(I Got My Groove On) Baby Let's Go" (instrumental jam). There was a second rehearsal a few hours later, on the night of the 14th/15th. It started at midnight and ended around 4 a.m. It was basically a run-through of the entire normal set plus some work on "4 The Tears In Your Eyes."

A third rehearsal session was held on the 15th, the day of the tour premiere. It started around 3 p.m. First they played bits and pieces from several songs ("Jam Of The Year," "Come On," "Little Red Corvette," "4 The Tears In Your Eyes") until ☿ arrived about half an hour later. Then they started with "normal" versions of the following songs: "When You Were Mine" (several times), "Alphabet St." (twice), "I Wish U Heaven," "One Of Us," "Asswoop" (short), "Delirious" - "Let's Pretend We're Married" (short instrumental), "Do Me, Baby," "If I Was Your Girlfriend," "Nothing Compares 2 U," "Courtin' Time" (twice), "Georgia On My Mind" - "Dr. Feelgood," "(I Got My Groove On) Baby Let's Go" (eight-minute instrumental jam), "If You Want Me To Stay," "Anna Stesia," Danny Hathaway's "The Ghetto" (brief instrumental take), "Asswoop," "Purple Rain," "I Like It There," "There Was A Time" (instrumental jam), "Baby, I'm A Star," "1999," short



Photo by Plunk.

snippets of "Come On" and "4 The Tears In Your Eyes." The session closed around 5:15 p.m. There was a second warm-up session at around 6 p.m. that only lasted 20 minutes and consisted mostly of Larry Graham's opening set plus "Love And Happiness."

The concert was held in the 16,000-seat Pavilhao Atlantico, formerly known as Pavilhao Multiusos, situated in the Nations Park (where Expo 98 took place). The venue, which resembles the Tokyo Dome, was not completely full; around 12,000 tickets were sold. ♪ performed a well-received two-hour show following Larry Graham's opening set. At one point, he brought out Larry's daughter on stage. "The Christ" and "One Of Us" were very emotional. ♪ talked about God and Jesus during "The Christ" and he asked the crowd to raise their hands to the sky. "The Go-Go's" jam went into an uptempo house-style instrumental jam with Mayte on keyboard. The encores featured the "Prince classics" sequence, before ♪ closed the show with an instrumental "Come On" and the medley of "Baby, I'm A Star" and "1999." The audience tried their best to get ♪ back on stage, but a woman came to the microphone and said that the party would continue at a club called Lux in Lisbon where they would play an aftershow.

16 December (a.m.):

Lux, Lisbon, Portugal [aftershow]

777-9311 / (I Got My Groove On) Baby Let's Go - The Undertaker / Girls And Boys / Happy Birthday / Anna Stesia / Alphabet

St. - Release Yourself / Morris Hayes organ solo / Hair / Love And Happiness / I Want To Take You Higher. (55 minutes)

Lux is a very small venue and there were only about 300-400 people inside. Entry was 4,500 Escudos (about US\$ 25). The concert started quite late at about 4:45 a.m. and lasted around 55 minutes. ♪ began with "777-9311" as a try-out for the bass. Then came a mostly instrumental jam session which included the bass line "The Undertaker" and jamming on "I Got My Groove On) Baby Let's Go." This was followed by an instrumental take on "Girls And Boys." A funny interlude then occurred: a guy in the audience was talking to his girlfriend on a cellular phone during the concert, which ♪ noticed and asked the guy to give him the phone. It was her birthday so the band began playing a snippet of "Happy Birthday" while ♪ talked to her on the phone, "How come you're not here? Do you have another man? What's the phrase that pays? I love you." Afterwards he gave back the phone.

A nine-minute workout on "Anna Stesia" followed, focusing on the "God is love, love is God" chant. After the song, someone in the audience yelled for "Alphabet St.," upon which ♪ immediately started the song on his guitar. Larry Graham joined ♪ and The NPG for his "Release Yourself." This was followed by an organ solo by Morris Hayes. The second part of the gig was a mini-Larry Graham set. At one point, ♪ complained about the cigarette smoke and said, "Do you wanna kill me? There's too much smoke, I can't sing here!"

Read all fan reports online at:
www.uptown.se/tour



Photo by Flunky

17 December: Sala Multiusos Auditorio, Zaragoza, Spain

Push It Up / Jam Of The Year / Talkin' Loud And Sayin' Nothing / Let's Work / Delirious / Purple Rain / Little Red Corvette / I Would Die 4 U / I Could Never Take The Place Of Your Man / The Christ / One Of Us / The One / The Go-Go's / Come On / Teddy Bear / Courtin' Time / "Zaragoza On My Mind" / Nothing Compares 2 U / Take Me With U - Raspberry Beret // Release Yourself - Alphabet St. (with Larry Graham) / (I Got My Groove On) Baby Let's Go - The Undertaker / I Feel Alright - (* Like) Funky Music / Baby, I'm A Star - 1999. (120 minutes)

A soundcheck began at 5:30 p.m. with some technical adjustments before a one-hour rehearsal followed, 5:45 to 6:45 p.m. It included: "I Believe In You" (instrumental), "Tell Me What It Is" (Prince and Larry Graham on vocals), "Ain't No Fun To Me" (vocals by Larry), "Stand" (vocals by Prince), "Sex Machine" (Sly Stone version, instrumental), house-style jam, "Skin Tight" (Prince on vocals), "Jam Of The Year," bass playing, including the bass lines of "Hair" and "The Jam." "Tell Me What It Is" and "Ain't No Fun To Me" are both from Graham Central Station's self-titled 1974 album.

Prince again played a two-hour show after Larry Graham's opening set. The set list consisted of the usual numbers minus "If I Was Your Girlfriend" and the regular piano medley. Instead, Prince played an improvisational piece, "Zaragoza On My Mind." The encore was the undisputed highlight of the show. It began with "Release Yourself" with Larry Graham. Prince included bits and pieces from "Alphabet St." before they continued with instrumental jamming on Larry's "(I Got My Groove On) Baby Let's Go" and "The Undertaker." Prince made some statements about the bombing in Iraq, "While we are having a party here tonight there's a war going on." He asked the audience to follow him in a chant of "no more war" and told them to switch on the TV when they got back home and ask themselves "why?" The concert closed with jamming on James Brown's "I Feel Alright," which included the "(* Like) Funky Music" chant, and the "Baby, I'm A Star"/"1999" medley.

18 December: Palau Sant Jordi, Barcelona, Spain

Push It Up / Jam Of The Year / Talkin' Loud And Sayin' Nothing / Let's Work / Delirious / Purple Rain / Little Red Corvette / I Would Die 4 U / I Could Never Take The Place Of Your Man / The Christ / One Of Us / The One / The Go-Go's / Teddy Bear / Courtin' Time / If I Was Your Girlfriend / piano medley: "Barcelona On My Mind" - The Most Beautiful Girl In The World - Diamonds And Pearls - Darling Nikki / Nothing Compares 2 U / Take Me With U - Raspberry Beret / Come On - Freaks On This Side // Release Yourself - Alphabet St. (with Larry Graham) / Gett Off (normal and "Houstyle") / Baby, I'm A Star - 1999. (125 minutes)

Prince arrived in Barcelona on Friday the 18th, at 1:30 p.m. The foggy weather prevented him from taking a flight, so he went by train instead. The NPG started a soundcheck without Prince at around 6:25 p.m. They mostly jammed for 30 minutes or so: "Make Your Mama Happy," "Push It Up," "Mad," "The One," "I Would Die 4 U," "I Could Never Take The Place Of Your Man," "The Good Life" ("Bullets Go Bang" remix, short instrumental take), and "18 & Over." When Prince joined them, they began playing "The Ride" which was followed by: "Zannalee," "Jam Of The Year," "People Get Ready," and "Days Of Wild" - "Thank You (Falletinme Be Mice Elf Agin)." The soundcheck lasted an hour. Around 12,820 people attended the concert at the 19,000-capacity Palau Sant Jordi in Barcelona.

Larry Graham's set was the same as previously, but his bass did not work when he tried to do a solo right after "Everyday People." Marva King had to sing a bit until the problem was fixed, so "Everyday People" was turned into a lengthy jam that lasted over 10 minutes. Prince's concert was very inspired, with an even greater audience participation than the earlier shows. Prince seemed very happy to be back in Barcelona and was really talkative throughout the show. Much like in Zaragoza, he talked about the bombing of Iraq.

As usual, Marva King brought up some people to dance on

stage for "Courtin' Time." Prince asked for their names and told them to dance, first one guy by himself, then a girl alone, and two girls together, which caused Prince to remark, "Double trouble." Prince danced with a black girl from backstage. Some of the dancers shook his hands at the end of the song when he was at the piano. "If I Was Your Girlfriend" was added to the set once again after having been left out in Zaragoza. The piano medley included an improvisation with lyrics about "Barcelona On My Mind."

The encore section began with a similar guitar jam intro to "Come On" as the previous night in Zaragoza. Some people in the audience shouted "freaks on this side," which Prince noticed, prompting him to take up the chant after asking, "Say what? The freaks on this side?" Larry Graham played "Release Yourself" and "Alphabet St." with Prince. This time Prince jammed some on the keyboards during "Alphabet St.," instead of the guitar as in Zaragoza. Suddenly he called out to Morris to "get ready to 'Gett Off,'" which launched "Gett Off." Then he yelled "Santana" to allow the band to get ready for the Santana medley, but when he was going to play his guitar it did not work. He was clearly upset and disappointed. The sound technician had a rough time trying to fix it, but Prince decided to throw the guitar away and conclude the show with "Baby, I'm A Star" and "1999." At the very end of the concert, when the lights were on and people were beginning to leave the arena, Prince took Mayte by the hand and came back on stage to salute the crowd. Taking a final bow with Larry Graham after the concert became a routine in the remaining shows of the tour.

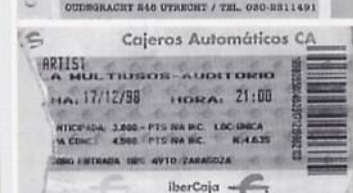
An aftershow that night was expected as a local radio station had started giving out invitations. Reportedly, the aftershow would be at Bikini Club for just 500 people. However, on the day of the concert, it was announced that there existed no agreement with the club so the aftershow was put on hold. Fans were waiting for an official announcement over the PA after the concert, but it did not come. Some crew members told people that the party would be at Garage Club, but the entry would be limited to a few guests only. Other crew members said that the aftershow was cancelled at the last minute because Prince was very tired. Unofficially, the reason was that he had been suffering from a toothache and needed to rest. In fact, the first thing he had done when arriving in Spain was to request a dentist to be on hand.

20 December: Palacio de los Deportes de la Comunidad, Madrid, Spain

Push It Up / Jam Of The Year / Talkin' Loud And Sayin' Nothing / Let's Work / Delirious / Purple Rain / Little Red Corvette / I Would Die 4 U / I Could Never Take The Place Of Your Man / The Christ / One Of Us / The One / The Go-Go's / Teddy Bear / Courtin' Time / If I Was Your Girlfriend / piano medley: "Madrid On My Mind" - Diamonds And Pearls - The Beautiful Ones - Darling Nikki / Nothing Compares 2 U / Take Me With U - Raspberry Beret // Let's Go Crazy / She's Always In My Hair / U Got The Look / Pop Life (intro) / Kiss (intro) / Santana medley (with Javier Vargas from now on) / Oye Como Va / Gett Off (normal and "Houstyle") / Come On / Release Yourself (with Larry Graham). (130 minutes)

Prince landed in Madrid the day before the concert, on the 19th. A collaboration was being prepared for that night between Prince himself and some Spanish flamenco bands that he wanted to play with. It was supposed to be part of a special TV show on Spanish TV, but it is unknown at this point whether or not it materialised. The 11,800-seat Palacio de los Deportes de la Comunidad in Madrid was not completely sold out. It was attended by around 8,000 people.

The soundcheck lasted from 5:25 to 7 p.m. Prince did not sing so much during several numbers because of throat problems. The rehearsal included: "Push It Up," "Jam Of The Year," "Talkin' Loud And Sayin' Nothing," instrumental ballad, instrumental rock number, Santana medley, Santana's "Oye Como Va," "The Question Of U," instrumental jam loosely based on "Just My Imagination," "(I Got My Groove On) Baby Let's Go" - "The Undertaker" (10-minute instrumental jam), "4 The Tears In Your Eyes," "Cool," "Release Yourself" (played several times), "Days Of Wild" - "Thank You (Falletinme Be Mice Elf Agin)" (vocals by Larry



Graham), "If You Want Me To Stay," Herbie Hancock's "Chameleon" (going into a jam), "Asswoop" (and jam).

Larry Graham opened with a frenzied 50 minutes-set while ♀ was acting like he was the DJ to heat up the crowd. ♀'s concert lasted 2 hours and 10 minutes and was arguably the best of the entire tour. The show opened with ♀ singing "Push it Up" off-stage before launching into "Jam Of The Year," but this time he did not raise from an elevator in the middle of the arena, as happened in the previous shows. Instead, he appeared from the stairs which led from the back to the stagecentre. A long guitar solo preceded "I Could Never Take The Place Of Your Man" and ♀ said, "Turn the lights down! Look at you! Upstairs, we've got angels, they'll sing with us tonight... and we'll fall in love again!" Much like previously, ♀ talked about "stauros" before playing "The Christ," "Somebody killed Jesus, and he did not die on a cross, do not worship the cross... do your homework. Jesus died on a wooden stick used to cause torture or death. Somebody lied about the way that Jesus died." In the third verse, he recited the second one once again ("ghettos to the left of us..."). When he realised his mistake, he just tried to go through the song. During "One Of Us," ♀ slipped on the stool on his way onto the top of the piano; he hit the piano keys first and then fell to the floor. Trying to cover up for his mistake, he was fooling around, crawling on the floor, pretending to be exhausted from the song.

"Hola Madrid, now we're gonna have some fun!," ♀ screamed before launching into a frenzied "The Go-Go's" jam. He asked for someone to dance for him, so Marva King picked out some boys and ♀ took the girls. Around 10 people danced onstage, remaining there for the next few songs. At one point during the jam, ♀ asked Kirk Johnson to slow it down. It seemed like he was going to cue in "Johnny," but instead he went towards the piano and began "Teddy Bear," followed by "Courtin' Time." People were still dancing onstage and ♀ asked their names and put them into the spotlight to dance as funky as they could. Larry Graham's daughter and Mayte's mother were also dancing onstage. Before the next song, "If I Was Your Girlfriend," ♀ said, "Madrid, this is our last night in Spain, so know what we gonna do? We'll play everything we know!"

♀ kicked off the encores with a long guitar intro over the keyboard intro to "Let's Go Crazy." It seemed as if he was going to play the "Prince classics" sequence, but there were a few surprises. "She's Always In My Hair" followed, then "U Got The Look," before the band cued into "Pop Life," but ♀ changed his mind just a few seconds into it and decided to go to "Kiss" instead. However, ♀ did not feel like singing so it was a short version. He said, "No, no, no... I need a new guitar. Mayte... she scared me!" Mayte remained on stage for the entire encore, dancing wildly and picking up people to dance. Instead of continuing with "Kiss," ♀ began the Santana medley, which was much longer than usual. It included some extended jamming by Morris Hayes. Then, five minutes into the song, ♀ brought up onstage a special guest, Javier Vargas, a Spanish blues guitarist from the Vargas Blues Band, who has played several times with Carlos Santana. ♀ let him take a solo and went to the back just to let him jam in the spotlight. They were laughing and seemed to have a great deal of fun. Vargas remained onstage for the rest of the set, adding rhythm guitar. The Santana Latin groove kept going and ♀ launched into "Oye Como Va," first on guitar, then on keyboards. He ended the song dancing closely to Mayte, just letting himself go through the emotions. At some point, still playing his guitar, he warned the band that he wanted them to cue into "Gett Off." Morris Hayes prepared the loop and ♀ began the song by singing "bouncing off the wall, bouncing off the wall...the groove gotta bounce off the wall!" He asked Morris to turn it into the "Houstyle" version of "Gett Off."

♀ sang "Come On" face-to-face with Mayte. After the second verse, Mike Scott soloed and then tried out a funky riff. "Before we get outta here, can we bring Larry back onstage?" ♀ asked. Larry Graham appeared and they started to jam. Suddenly the beat changed to "Release Yourself" and they played a lengthy, energetic version which had Marva King, Mike Scott, Larry, and

♀ doing a jump-up-and-down dance routine. This time, the "Alphabet St." lines were not included at the end of it. By now, they were reaching the strict 12:30 p.m. curfew, which was the primary reason why they cut short the "party" after "Release Yourself" instead of closing the show with the usual "Baby, I'm A Star"/"1999" finale.

An official afterparty at Ryscal XI in downtown Madrid was announced over the PA at the end of the show. ♀ arrived with Mayte at 2 a.m. and stayed in a closed-off VIP section, talking with some guests such as Joaquin Cortes and Javier Vargas for about an hour. Mike Scott and Kirk Johnson arrived later, while Marva King, Rhonda Smith, and Larry Graham got in five minutes before they all left. There was no performance. Apparently, they went to a private party, held at a club called Gavanna, where some Spanish flamenco groups entertained.

22 December: Festhalle, Frankfurt, Germany

Push It Up / Jam Of The Year / Talkin' Loud And Sayin' Nothing / Let's Work / Delirious / Purple Rain / Little Red Corvette / I Would Die 4 U / I Could Never Take The Place Of Your Man - Summertime / The Christ / One Of Us / The One / The Go-Go's / Courtin' Time / Come On - Freaks On This Side / If I Was Your Girlfriend / piano medley: Diamonds And Pearls - The Beautiful Ones - Kamasutra excerpt - Darling Nikki / Nothing Compares 2 U / Take Me With U - Raspberry Beret // Release Yourself (with Larry Graham) / Baby, I'm A Star - 1999. (115 minutes)

The concert in Frankfurt's Festhalle was ♀'s first in Germany in over five years and the 10,000-capacity venue was sold out. A pre-show soundcheck lasted from 5:05 to 6:55 p.m. The first 20 minutes were spent warming up with saxophonist Candy Dulfer, who was going to debut with the band in the show. The rehearsal included: "Let's Work," "Courtin' Time" (several times), "Come On," "The One," "Stand" (several times, around 30 minutes), "Everyday People," "Release Yourself," "Let's Get It On," the outro of "I Could Never Take The Place Of Your Man" with "Summertime" sax part by Candy Dulfer, "Asswoop" (short), "Push It Up," and "Jam Of The Year." Many of the songs were without vocals. The soundcheck closed with Larry Graham playing bass.

♀ guested on both "Free" and "Everyday People" during Larry Graham's opening set. His own concert was the shortest of the tour thus far, possibly due in part to the fact that the audience was somewhat less supportive and enthusiastic than the crowds in Spain and Portugal. Lyric sheets for ♀ were brought onstage twice during the show, but he chose not to play anything new or untested. Candy Dulfer received a wild reception when she was introduced during "Talkin' Loud And Sayin' Nothing." During "Purple Rain," ♀ gave a brief speech about the importance of the year 1999 and he said that "The New Master" (of "1999") would soon be available for free. He asked the crowd if they would be there to enjoy it with him. He also gave his "stauros" speech for "The Christ," saying that the song was previously entitled "The Cross" but he had changed it because "Jesus did not die on a cross, he died on a torture rack." He also said that "everything with a cross on it should better be double-checked. Do not worship the cross!"

"The Go-Go's" jam turned into quite a party with nearly 15 people from the audience dancing onstage. ♀ asked three of them (two guys and one girl) to have a dance contest in the spotlight. One of the guys was named Philip; he had been dancing on the stage in Zurich on the August 1998 tour. ♀ asked for his name, but when he said Philip, ♀ told him, "No, no, you mean Sade," which in fact was a nickname given to him in Zurich by ♀, who remembered the guy. The piano medley included an excerpt from *Kamasutra*. Returning for the encore, ♀ said, "We're gonna skip 'Stand' and we'll go on with 'Release Yourself.' He started off a jam which led into "Release Yourself." This was followed by "Baby, I'm A Star"/"1999," which closed the concert.

An aftershow party was announced over the PA for a club called Dorian Gray, located at the Frankfurt airport. There was no performance, however. ♀ dropped in for awhile and "1999 - The New Master" was played for the crowd.

What makes magic?

I really don't know. Yesterday's concert at Ghent's Flanders Expo was a good concert, but the concert in Brussels, Vorst Nationaal, 13 August 1998, was magical. This one wasn't. Why? Perhaps it's the hall. Vorst Nationaal is a circle (in a square) - it's very intimate. Flanders Expo isn't. It's nothing like a concert hall, it's a metal rectangular box where they have concerts.

Is it the crowd? I don't think so. Every single soul that was there in Brussels, was there in Ghent. And "the wave" was getting around pretty good, both times. Perhaps it's the opening song. Brussels: "The One." A bald statement for opening a concert, "Don't look no further, I am the one." Ghent: When did the concert start? With Larry? With Larry and ♀? Did it start when ♀ appeared in the middle of the hall, "Push It Up?" Did it start with "Jam Of The Year?" I don't know...

Is it the setlist? I don't know. They seemed pretty much the same, although there were more new songs in Brussels than in Ghent. In Brussels, I felt shivers down my spine, in Ghent I didn't. Although in Ghent there was "The Christ" and "One Of Us" to put you in higher places.

Is it the show? I don't know. There were more theatrics in Ghent, singing on top of the PA, getting a lot of people from the crowd on stage during "Kiss," a superb "U Got The Look."

Is it his mood? I don't think so. He seemed to be in a pretty good mood, both nights. He came back on stage after the encores, when all the lights were on. He seemed pretty much amused with the crowd's response. And man, did the crowd respond! They sang a bit of "Purple Rain," half of "Take Me With U," and all the lyrics of "Raspberry Beret." They clapped their hands, "on the one," "double time," and added to the rhythm section of "Little Red Corvette." They waved "from side to side" and "pushed it up."

It must be me. I am comparing, that has never been good for anything. In Brussels I brought my tambourine, now for Ghent I forgot it. And most of all, I really did miss an aftershow... My hopes were too high, I think. I expected too much. But all in all, I had a very good time and when I looked around me, seeing all those 24,000 hands in the air, I was not alone.

Luc Groosman

Candy Dulfer on performing with ♣ and The NPG

...last but certainly not least was the Artist. After haven't spoken to him for years and years he just called out of the blue and invited me to do some gigs with him and his cookin' band. He gave me a very generous spot in the band and I had to work my butt off, which was good for me anyway. The band was great and very sweet to me, often when a guest musician drops in, in the middle of a tour the other musicians have to make way and mostly they don't like that, but these guys and girls were very gracious and helped me every step of the way! The artist was great too, on this tour I think I've seen him do his best live performances ever, and I was just very proud to be sharing the same stage with him. Also I couldn't believe how sweet and generous he was towards me and I think I should consider myself very lucky to be able to work with him again.

Also on this tour were Larry Graham and his family: his wife and daughter and Jerry Martini and Cynthia Robinson, the original hornplayers from Sly Stone. All these people must have been the nicest people I've ever met. I've always been a fan of Larry, and Jerry and Cynthia have been examples for me since I first listened to their music. Let me tell you these people are even hotter than when I first heard of them. Larry, Cynthia and Jerry were great and I was so proud standing next to them and playing songs like "Stand" and "Thank You (Falletinme Be Mice Elf Agin)." I've listened to these songs so many times in my life, but never would I have thought that one day I'd be playing next to the originators.

As you can hear I'm still excited about it and very grateful to the Artist for bringing us all together. (I think I might have gotten a little spoiled now "funkwise") Another great thing was the afterjam in Utrecht where Lenny Kravitz sat in with us (on the drums!!!) and Hans, my dad, played together with the Artist. Hans performed his favourite trick there: balancing his sax on his chin, and I think that was something even the Artist hadn't seen before! I was very proud of my dad, and he played a great solo there, too.

From Candy Dulfer's website.

23 December: Prins van Oranje, Utrecht, Holland

Push It Up / Jam Of The Year / Talkin' Loud And Sayin' Nothing / Let's Work / Delirious / Purple Rain / Little Red Corvette / I Would Die 4 U / I Could Never Take The Place Of Your Man - Summertime / The Christ / One Of Us / The One / The Go-Go's / Teddy Bear / Courtin' Time / If I Was Your Girlfriend / piano medley: Diamonds And Pearls - The Beautiful Ones - Darling Nikki / Nothing Compares 2 U / Take Me With U - Raspberry Beret // Stand (with Larry Graham) / Release Yourself (with Larry Graham and Lenny Kravitz) / Baby, I'm A Star - 1999. (110 minutes)

A pre-show soundcheck was held at the 16,000-seat Prins van Oranje in Utrecht, lasting from 5:10 to 6:30 p.m.: "Push It Up," "I Could Never Take The Place Of Your Man" (the intro), "Push It Up," two jazzy improvisations (16 minutes), "When You Were Mine," the Santana medley, "The Question Of U," some instrumental try-outs, "Cissy Strut," "Stand," "Hair," "Love And Happiness," "Diamonds And Pearls" (briefly at the piano), "Anna Stesia" (piano intro, then full band backing), and "Push It Up." Most numbers were performed without vocals.

The Utrecht show was excellent, with ♣ in a terrific mood and the Dutch audience at their most enthusiastic. Candy Dulfer got a tremendous reception by her home country audience. Lenny Kravitz was an unexpected guest during the encores. The concert lasted less than two hours, ending at 11 p.m. due to a curfew, which ♣ mentioned at one point. Unfortunately, the curfew meant that ♣ played shorter versions of many songs, seemingly rushing through parts of the set to be able to end the show on time.

♣ preceded "The Christ" with an explanation as to why the song no longer is called "The Cross." He said that a cross is found with the wrong kind of people, such as the KKK, "Do not worship the cross." Some 20 people were invited up onstage during "Teddy Bear" and "Courtin' Time." Candy picked out a tall guy, which caused ♣ to remark, "Oh, you like them tall, huh?" Six of them entered a dance contest that ♣ decided to have. When he stood next to the tall guy, he jumped up to get the mike near his head so he could state his name for the contest. He also pretended to play basketball with him. A girl that danced really wildly won the contest.

The encores began with "Stand." ♣ said, "If you don't know this, you don't know funk!" He played the song with a lyric stand onstage. Larry Graham joined him for "Release Yourself" before Lenny Kravitz appeared out of the blue. ♣ told him, "We're in E, brother, we're in E!" ♣, Larry, and Lenny had a great time jamming on the song. Then ♣ closed the show himself, with "Baby, I'm A Star" and "1999." Right after it was over, an aftershow at Tivoli, also in Utrecht, was announced. Tickets would go on sale at midnight.

24 December (a.m.): Tivoli, Utrecht, Holland [aftershow]

Cissy Strut / Superstition / Chameleon / Asswoop / (I Got My Groove On) Baby Let's Go - The Undertaker - Joy And Pain - I Know You Got Soul / Hair / Love And Happiness / Are You Gonna Go My Way / The Jam / Morris Hayes organ solo / Mad / I Want To Take You Higher - Days Of Wild - Thank You (Falletinme Be Mice Elf Agin) - You Can Sing If You Try / Forever In My Life - Everyday People / Santana medley / The Question Of U / Gett Off / When You Were Mine / The Go-Go's. (125 minutes)

The doors at Tivoli in Utrecht opened around 1:30 a.m. The tickets were 70 Dutch guilders (approximately US\$ 40). ♣ started playing at 2:20 a.m. and the concert closed at 4:30 a.m.; it was the longest and by far most inspired aftershow of the tour. An estimated crowd of 900 people attended the set.

They opened with "Cissy Strut," a song by The Meters, with Lenny Kravitz behind the drum set. Next was Stevie Wonder's "Superstition," but ♣ cut it short by saying that "it was not written by us," which was a bit odd since most songs were covers, including the next one, "Herbie Hancock's "Chameleon." Lenny then left the drums to Kirk Johnson and took up the guitar instead. Candy Dulfer's father, Hans Dulfer, joined the band to play saxophone as they started the Madhouse number "Asswoop." Next was

a long instrumental jam centred around "(I Got My Groove On) Baby Let's Go." It included the bass line from "The Undertaker" and bits and pieces from "Joy And Pain" and the Bobby Byrd cover "I Know You Got Soul." Larry Graham took over as lead vocalist on "Hair" and "Love And Happiness," before Lenny sang his own "Are You Gonna Go My Way." There was a break after "The Jam."

Morris Hayes opened the second portion of the concert with an organ solo, which was followed by "Mad" with both Larry and ♣ playing bass. An instrumental intro from "I Want To Take You Higher" launched a Larry mini-set: "Days Of Wild," "Thank You (Falletinme Be Mice Elf Agin)," and "You Can Sing If You Try." "Forever In My Life" and "Everyday People" came next, then a guitar solo by ♣ led into the Santana medley, which featured some saxophone playing by Candy. "The Question Of U" and "Gett Off" followed. Lenny Kravitz played tambourine for "When You Were Mine." ♣ closed the concert on a high note with "The Go-Go's" jam. During the latter, ♣ told the audience to "get ready to bomb" and he also mentioned that he had "to go back to America for the bomb."

26 December: Hanna-Martin-Schleyer- Halle, Stuttgart, Germany

Push It Up / Jam Of The Year / Talkin' Loud And Sayin' Nothing / Let's Work / Delirious / Purple Rain / Little Red Corvette / I Would Die 4 U / I Could Never Take The Place Of Your Man - Summertime / The Christ / Computer Blue / The Question Of U (instrumental) / The Go-Go's - Flashlight - Joy And Pain / Teddy Bear / Courtin' Time / Come On / Baby, I'm A Star - 1999 // Let's Go Crazy / She's Always In My Hair / U Got The Look / Kiss / Gett Off (normal and "Houstyle") / Nothing Compares 2 U / Take Me With U - Raspberry Beret. (115 minutes)

The NPG and Candy Dulfer began a rehearsal around 4:45 p.m. ♣ arrived at around 5:30 p.m. Without ♣ they played "Everyday People," "17," "Spoon," "Freaks On This Side," "Push It Up," "Delirious," "I Would Die 4 U," "If I Was Your Girlfriend," "The One," "The Beautiful Ones," "Mr. Happy," "Mad," "Kiss," "Gett Off," "Come On," "Mad," "Come On," "Summertime" (Candy only), "Purple Rain," "Come On," and "(** Like) Funky Music." Many of the songs were incomplete snippets. When ♣ joined the session they played: short funky jam, ♣ guitar solo, "Father's Song" (♣ on guitar only), "Computer Blue" (about 12 minutes), "The Question Of U," "When You Were Mine," instrumental rock number (also played during the Madrid soundcheck), "Zannalee," unknown song with ♣ and Marva King on vocals (about 13 minutes), "The Good Life (Big City Remix)" - "I Know You Got Soul," "(I Got My Groove On) Baby Let's Go" - "The Undertaker" (bass line), "Days Of Wild" (instrumental intro only), "Stand" (instrumental), "Push It Up," and "Jam Of The Year." The rehearsal was over at 7 p.m.

♣ participated on both "Free" and "Stand" during Larry Graham's set, which was reworked somewhat for this show (and the rest of the tour): he started with an instrumental "(I Got My Groove On) Baby Let's Go" during which ♣ made some announcements from backstage. The track then went into "Days Of Wild" and Larry's set continued as previously.

♣'s set list was radically changed: the piano medley was removed and "Come On" followed by the "Baby, I'm A Star"/"1999" medley closed the main set instead of being played as part of the encores. The concert was also noteworthy for the inclusion of a full-blown version of "Computer Blue" (incorporating the "Father's Song" segment) and an instrumental take on "The Question Of U." The encores opened with the "Prince classics" sequence followed by "Nothing Compares 2 U" and "Take Me With U"/"Raspberry Beret." "The Go-Go's" jam included portions from both "Flashlight" and "Joy And Pain," but the usual "Hola Hola Hola" chants were not included.

An afterparty was announced at the end of the concert for the club Altes Schuetzenhaus. There was no performance, but ♣ and some of The NPG members dropped by for awhile and "1999 - The New Master" was aired.

27 December:

Kölnarena, Cologne, Germany

Push It Up / Jam Of The Year / Talkin' Loud And Sayin' Nothing / Let's Work / Delirious / Purple Rain / Little Red Corvette / I Would Die 4 U / I Could Never Take The Place Of Your Man - Summertime / The Christ / Love... Thy Will Be Done / Funky / The Ride / The Go-Go's / Hypno Paradise / Courtin' Time / If I Was Your Girlfriend / piano medley: Diamonds And Pearls - Darling Nikki / Nothing Compares 2 U / Take Me With U - Raspberry Beret. (90 minutes)

A two-hour soundcheck/rehearsal at the Kölnarena, lasting from around 4 to 6 p.m. on the day of the show, began with a 45-minute instrumental workout on "Hypno Paradise," a house-style number which probably was created on the spot. ♀ left the stage for 20 minutes, while some of the musicians remained when some technical adjustments were made. Without ♀, they played bits and pieces from "Let's Go Crazy," "Delirious," "Cool," and "1999" ("Deep House" version). ♀ was back again for a funky jam with a house beat, then followed a piano medley consisting of "Everyday People," "Forever In My Life," and "Georgia On My Mind." They continued with Miles Davis' "Freddie Freeloader," jazz improvisation, "Hypno Paradise," "Everyday People" (with ♀, Larry Graham, and Marva King on vocals), some piano-playing including bits of "Don't Call Me Nigger, Whitey" and "Forever In My Life." The session closed with "The Jam" (the intro played several times) and "Jam Of The Year" (instrumental).

The 19,000-seat Kölnarena was nearly sold out. ♀ disappointed many by performing for only an hour-and-a-half due to a curfew and a late start. He left off the encores and finished with "Take Me With U"/"Raspberry Beret." The audience started whistling and booing as the lights came up. They could not believe that that was it and demanded more. An announcement was made over the PA that all were "invited to the afterparty at the Live Music Hall." Many people stayed on and continued cheering for more. ♀ actually showed up again on the stage but the roadies were already dismantling equipment and he quickly disappeared.

♀ added a trio of songs not previously performed on the tour: "Love... Thy Will Be Done," "Funky," and "The Ride" (played in sequence). The latter included a great sax solo by Candy Dulfer. The concert was also notable for the inclusion of "Hypno Paradise," for which Candy and Jerry Martini joined The NPG. "Courtin' Time" was turned into a dance contest with about 12 people onstage. One of the girls was obviously a professional dancer. ♀ had fun at his furry keyboard and asked a girl to dance for him. However, it looked so pathetic that he asked her whether she was too tired or something.

28 December (a.m.): Live Music Hall, Cologne, Germany [aftershow]

Days Of Wild / Thank You (Falletinme Be Mice Elf Agin) / You Can Sing It If You Try / Ole Smokey / Hair / Love And Happiness / Oye Como Va / The Question Of U / (I Got My Groove On) Baby Let's Go - Joy And Pain / Forever In My Life / Everyday People - Lickin' Stick / Hypno Paradise / Release Yourself / The Jam / One Of Us. (115 minutes)

The Live Music Hall in Cologne holds approximately 1,500 people and it was filled for the aftershow. Entry was 60 Marks (almost US\$ 40), which many felt was far too much since they had already paid 82 Marks for the concert. The aftershow began at 1:50 a.m. and ended at 3:45 a.m.

Morris Hayes came on stage first, with Kirk Johnson taking his seat behind the drums and they started "Days Of Wild." The other band members joined them, along with Candy Dulfer, and they gradually began building the song up. For the first 10 minutes, ♀ stood on the side of the stage, playing bass while talking to friends of his entourage. When he arrived on stage, he began singing the "clean" lyrics. However, 10 minutes later, he suddenly stopped and said, "Stop smoking funny cigarettes! Put them out and we'll come back. We're outta here. If you don't stop, we don't come back. I don't smoke... no need for the both of us to die!" He was bothered by some people close to the stage smoking joints, so he left the stage with The NPG. Candy Dulfer did not know what

to do, but she tried to explain in German to the crowd that people had to stop smoking.

♀ returned after a few minutes and the show continued with "Thank You (Falletinme Be Mice Elf Agin)" to the beat of "Days Of Wild." He was joined by Larry Graham. The rest of the set focused on covers, including rare performances of Graham Central Station's "Ole Smokey" and Santana's "Oye Como Va." The house-influenced "Hypno Paradise" was also played, functioning as an intro jam to "Release Yourself."

28 December:

Flanders Expo, Ghent, Belgium

Push It Up / Jam Of The Year / Talkin' Loud And Sayin' Nothing - I Know You Got Soul / Let's Work / Delirious / Purple Rain / Little Red Corvette / I Would Die 4 U / I Could Never Take The Place Of Your Man - Summertime / The Christ / One Of Us / The One / Let's Go Crazy / She's Always In My Hair / U Got The Look / Kiss / Gett Off - Gett Off ("Houstyle") / Baby I'm A Star - 1999 // Come On / Release Yourself (with Larry Graham) / Nothing Compares 2 U / Take Me With U - Raspberry Beret. (110 minutes)

The final concert of the tour was held at the sold-out 12,000-capacity Flanders Expo in Ghent, Belgium. A 45-minute soundcheck, from 6 to 6:45 p.m., included "Love... Thy Will Be Done," "I Know You Got Soul" - "Talkin' Loud And Sayin' Nothing," "4 The Tears In Your Eyes," "Days Of Wild" - "Thank You (Falletinme Be Mice Elf Agin)" - "Days Of Wild" (vocals by ♀). The doors were opened while the soundcheck was still going on and the first fans were able to see a few minutes of the end of the "Days Of Wild"/"Thank You (Falletinme Be Mice Elf Agin)" medley with ♀ onstage.

While the Ghent concert was excellent and one of the most energetic of the tours, most felt it did not come close to ♀'s previous show in Belgium at the Vorst Nationaal in Brussels in August 1998. The show lasted about two hours and the set list resembled the Stuttgart show, with the removal of the piano medley and with "Baby, I'm A Star"/"1999" closing the main set. However, this time ♀ added the "Prince classics" sequence to the set, played before the "Baby, I'm A Star"/"1999" medley. "Talkin' Loud And Sayin' Nothing" was extended to incorporate a bit of "I Know You Got Soul."

"I am here, where are you?," ♀ announced as he started his set the dark. Taking everyone by surprise, he appeared right out of nowhere, in the middle of the arena instead of on the stage. Before playing "I Could Never Take The Place Of Your Man," he said, "People say I'm crazy. It's true. Do you want me crazy?" The speech before "The Christ" touched on racism, the bombing of Iraq, and God. Instead of playing "The One" following the lengthy intro, ♀ began singing, "If you're looking for a man..." before saying "on the one" and switching to "Let's Go Crazy." The "Prince classics" segment definitely was a highlight. Several girls and a few boys were invited on stage during "U Got The Look." One girl even had the chance to dance on top of ♀'s piano. ♀ and Larry Graham showed their appreciation for the audience by returning to the stage to thank them after the concert was over and the lights were up.

There was no afterparty, but a small private invitation-only party was held at Het Magazijn, a cozy bar in the centre of Ghent, close to ♀'s hotel. Around 20 people, mostly VIPs, were invited. ♀ arrived around 3 a.m. in his bus, waving happily to the fans that were outside, hoping for a chance to get inside. When he had been inside for five minutes, everybody else were asked to leave the place, leaving only ♀, The NPG and some crew members for an end-of-the tour celebration. According to the *Love 4 One Another* website, new tracks intended for ♀'s next solo project were aired.

Tour report compiled by the UPTOWN staff with Frédéric Heller.

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Tivoli - definitely the best!

What a show! I have seen ♀ perform more than 60 times. I have also attended many great shows around the world (such as Tränenpalast, Mobile 97, Le Zénith 98, and Hippodrome), but this one was definitely the best! It was without a doubt one of the greatest shows he ever played and might even beat the sacred Den Haag 88 aftershow... (I didn't attend the latter). He should release this performance as it is, soundboard, without any overdubs. This release would sell with just the names of the artists printed on the sleeve.

Frédéric Heller



Cal

"When
someone
makes a joke
about you,
well... Only
time tells.
Time's my
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critic."

People Magazine & Rolling Stone

THIS IS THE SIXTH ARTICLE IN OUR ON-GOING CHRONICLE OF ✠'s conversations with the media. It contains interviews that have appeared since our last instalment (*UPTOWN* #34, September 1998). A complete listing of all 1998 interviews is also included. If anything is missing, we will follow up in the next issue. Please contact us if you find any omissions or mistakes.

September 1998: *L'Affiche* (France)

✠ and Larry Graham were interviewed by Olivier Cachin, who had decided he wanted anything "but a classic interview." He wanted to know more about ✠'s desire to be independent. "We wanted to distribute our records ourselves in the USA. I wanted to know how many people were really ready to support our music. I'm no longer interested by people who go to stores to buy what they've heard on the radio. And by the way, there's nothing interesting on the radio, nothing exultant. I'm not in competition with the music that comes out, I'm not in competition with anybody but myself." He admitted that Warner Bros. "were brilliant at their business. And I had all the radio stations, MTV played my videos non-stop, I had a top publishing house, the best lawyers. And guess what? They all took a piece of the pie! I don't base my notion of success on the sales figures of *Purple Rain*. That would be vain. I don't live like that."

✠ described critics as the "devil's advocates who nit-pick. They look for the bad things. Journalists/rock stars, whites/blacks, in the end they're nothing but unnecessary divisions. If I wrote, it would be only positive criticism." Before ending the interview, Larry Graham suggested that the journalist should "take the Bible that's in the drawer next to your bed in the hotel and read Psalms 83, Verse 18. And 37, Verse 29. Also, read Genesis, Chapter 3, about Adam and Eve. If you meditate on that, you'll learn things. I read the Bible all the time." ✠ commented, "You see, he's given you an idea for a great night."

September 1998: *Glory* (France)

✠ described himself as a "private person, I look inward" in his conversation with Marlene von Arx of *Glory*. "My free time is entirely dedicated to my quest for light and spirituality." The journalist wanted to know if he finds inspiration for his work in the Bible. "I discuss the Bible a lot with my wife and Larry Graham, who is also on this album. What is said in the Bible can be transcribed in music. As a child, I had already studied the Bible, but since I started making music, I've opened myself up to other religious influences. Later I realised that I had many unanswered questions, so I reopened the Bible. It's the religious text that seems for me closest to the truth, what I'm looking for." Asked what is shocking to him, he said, "The proliferation of weapons in the USA.

And the lack of love for one another in that country."

How has he changed since he was 19 years old and signed with Warner Bros.? "I was naive. I was interested in nothing but music. I wasn't too concerned by all the contracts or money and I didn't even know my lawyer's name. *Purple Rain* made \$140 million, but not for me! David Bowie got \$90 million, a lot more than I did even though I sold more records than he." He said that Mayte made him "discover Arab music and belly dancing. That influenced my new single, 'The One.'" Questioned about which of his album is his favourite, he responded, "It takes quite a lot of time before I can really appreciate what I've done. At the moment, I listen to *Emancipation* a lot. Why this album more than another, I don't know." He emphasised that he wants to share his music "with the largest number of people all over the world."

September 1998: *Rage* (France)

The interview touched on many different topics. ✠, who said that he did not "fully trust words, music is my best language," talked about his visits to Paris, France. "I used to have an apartment in Paris and I loved to stay there to write and compose. That place was greatly inspirational for me. However, in this apartment, I used to hear young people that would come and sing older songs under my window. Inside I lived with a new inspiration but outside they were stuck with the old." He mentioned that Mike Scott is from Washington DC and that he "loves go-go" music. "We included some in the latest album because he really liked it. It's not complicated for me to juggle with music. Once again, people need to know that *Purple Rain* is over! People often get stuck in one single style. I love what Björk does and I couldn't tell you what it is. I like the mysterious side of the Cocteau Twins. I love what moves the heart. There shouldn't be any categories in music."

"We are all children of God, period," ✠ stated. "Democracy is people's law. Do we really want to live under this law? The law of Jesus existed before the law of mankind. Jesus speaks of love, passion, freedom. Man only speaks of war." He talked about the Internet. "The development of the Internet is not complete. It has already enabled me to reach a great number of people, with no middlemen. The network is not as efficient as traditional record distribution yet, which is massively regulated and controlled by the majors, but that could very well change. The Internet also enabled me to make people learn more about Chaka Khan and Larry Graham, who are on my label, whereas a major would have focused on me exclusively." He said that "Sheila E. is the best drummer I know. Rhonda has a very strong intensity, sensitivity. Jaco Pastorius, for instance, was an excellent bass player, but he didn't have such an approach."

"I write so much because it is therapy for me."

"Listening to your spirit is what takes you on the path you need to go."

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19 September 1998: *The Irish Times* (Ireland)

Dan Glaister of *The Irish Times* spoke to ♀ at Paisley Park on June 21st, the day after he recorded "The War." A portion of his 75-minute conversation with ♀ was published in *The Guardian*, July 3rd 1998. *The Irish Times* article contained some additional material. Glaister found ♀ to be "open, assured, engaging, funny, lucid, and eloquent, with just the occasional rough edge of a man who does not like to be contradicted." ♀ talked about *Crystal Ball*. "We sold 250,000 copies of *Crystal Ball*. That's all we ever intended to sell. Now it's finished, over, and guess who gets the lion's share?" Continuing with money matters, he bragged about making "a lot of money" on the road. "I make \$300,000 a night. You add that up and you can see why people want to put a rope around an artist." His discontent with the music industry machine was obvious. "I've been part of some pretty grandiose spectacles and we wanted to get back to music. I'm tired of all of it. I'm tired of making videos. I never really liked making them anyway. I never wanted to be a star. I didn't want to get rich. It's such a game and when you wake up from it you go, 'Oh, man.' You get whipped into so many things you don't have to do. I don't want to be a part of any lie or any game any more."

At the time of the interview, ♀ was working on his next solo album, which he revealed would be "in the style of *Sign O' The Times*." He talked about how he has changed. "I don't swear any more, that's shocking. I've been trying to cut all these things out of my life. I can just smell death on food that's been killed. I can't preach the glories of being vegan enough. Your dreams change, they go sequentially. You dream the future, you'll dream the whole next day. And you hear your intuition more." Asked what he will be doing in 10 years, he said, "Sinatra's a good model. I'd like to believe that I'm part of the cultural fibre now. When someone makes a joke about you, well... Only time tells. Time's my journalist, time's my critic."

22 September 1998: *El Especial* (Spain)

Unfortunately, we have no information about this interview. It is said to have been enjoyable but not shedding much light on anything new.

25 September 1998: WBLS, New York radio (US)

Before his Madison Square Garden concert in New York, September 25th, ♀ called New York radio station WBLS for a brief on-air interview. He talked about the stage show and touring with Larry Graham and Chaka Khan. "It's a real family thing. We ain't tripping on record charts and sales and that stuff."

29 September 1998: *Wall Of Sound* (US)

♀'s conversation with Gary Graff of the *Wall Of Sound* online magazine focused on his forthcoming recording projects. He said that *Crystal Ball* had been designed to the needs of his fans. "We already knew through online discussion that it would be a success. Having no restrictions on my career allows me to release what our extended-only family wants. Many surprises await us in the new millennium." He mentioned that a live album was "in the works" and the he is planning more archival releases, promising, "The best is yet to come." He said that his next album will be "a different animal indeed," completely different from *Newpower Soul*.

4 October 1998: *BET Weekend* (US)

The *BET Weekend* magazine featured ♀ as the cover story. The article, written by Franklin Paul and Tom Terrell, included mostly quotes by Larry Graham, Mayte, Chaka Khan, Patti LaBelle, and Nelson George. ♀ stated, "It's so important that we as black people control our music." Mayte said about NPG Records, "We're a family. It's just about trust, love, and creativity." Larry Graham likened his dealings with ♀ to ones he would have with a "brother you love, were born and raised with, that you care so much about."

9 October 1998: *Suddeutsche Zeitung* (Germany)

We have very little information about this interview. Reportedly, ♀ talked about playing pool with Lenny Kravitz, going to bowl with friends, and about the length of forthcoming concerts. He also mentioned some strange experiences he had in Egypt a few years ago.

20 October 1998: *O-Zone* (UK)

BBC2 (TV) in England broadcast a 20-minute documentary as part of a show called *O-Zone*. It included a brief interview with ♀ conducted by BBC Radio One DJ Kevin Greening before the Brixton Academy concert in London and some clips from the "Come On" video. ♀ said that it been "a learning experience" to release records independently. "I don't by any means regret any of my past dealings with record companies. I had a good time, I learned an awful lot and they helped me in getting my star across, but at the same time, I feel that it is important to have ownership of the legacy that was created by us. Even in Larry's [Graham] case, he was at the same record company, now he is free to either re-record those songs or get them back. How wonderful it would be, since they have already made their money, to give the recordings back now so that he can make the same type of deals that David Bowie or Elton John makes. That's only fair, wouldn't you say?" Despite lack of chart success, he maintained that *Newpower Soul* had been "very lucrative for us regardless of what a chart says. A chart is someone else's accounting of an occurrence, alright, and the occurrence has been very fruitful for all of us."

♀ talked about working with other artists. "I've been so closed up in the studio the past 20 years to be honest I'm just now getting out to work with the people I really really want to work with where it's me making the first move and going to them and saying, 'Would you care to work with me,' as opposed to the other way around with the record company sending messages back and forth with people who want their tracks produced or what have you. I really like Björk's stuff. I'm keen on her sound and her daring. I'm in musical heaven right now with Doug E. Fresh, Larry Graham, Chaka Khan, New Power Generation." Does he reads what is written about him? "I don't really get into weird things that are said. I tend to look at things that are complimentary because that's what is going to add to my soul. It's very obvious that anything negative is spewed by a detractor that's trying to harm me."

24 October 1998: *An Evening of Music, Chat and Live Performance with the Artist Formerly Known as Prince* (UK)

Channel 4 in England devoted six hours to ♀. Lasting from 11:45 p.m. to 5:50 a.m., the event was entitled *An Evening of Music, Chat, and Live Performance with the Artist Formerly Known as Prince*. The first part was titled *Beautiful Strange* and it featured an edited version of the Mel B. (also known as Scary Spice of Spice Girls) interview interspersed with footage from the Café de Paris concert. This show was then followed by a mixture of videos as well as the *Sign O' The Times* film, before the complete unedited Mel B. interview was shown.

The interview was taped at Paisley Park on July 30th 1998, the day before the Spice Girls concert at the Target Center in Minneapolis. After its debut on Channel 4 on October 24th, the *Beautiful Strange* documentary has been shown in many countries (VH-1 broadcast it in the US on November 16th). The beginning of the documentary showed ♀ in his recording studio at Paisley Park, earphones on and a guitar in hand, singing a song called "Beautiful Strange" into the microphone. He is interrupted by a phone call, "Yeah? Yeah? Alright, tell her I'll be right there."

The next scene showed him and Mel B. sitting next to each other in deco-style chairs at Paisley Park. ♀ spent the entire conversation fiddling with a hoop earring, playing with it with his fingers or placing it in his mouth.

♀ described *Newpower Soul* as a "spiritually political record," explaining, "We're getting closer and closer to the truth on the album." He said that the album was influenced by "the musician

that are on it, The New Power Generation. I change musicians every two, three years or so. This will probably be the last band that I have for awhile, I'm going to do some solo work after this. This record is one of the maddest records ever. I got hooked up with 'Freaks On This Side' and 'Push It Up' and all that. A lot had to do with the energy that we experienced on live shows and tried to get into the album. It's fun being in a situation where we don't worry about charts and singles and remixes and all that now, because it really does affect how you go into the studio, what it is you put down on the tape." ♣ explained that his music is the soundtrack to his psyche. "I write so much because it is therapy for me, you're evolving your spirit actually every time you go back into the studio and examine things, so the more I write, the more stuff I put out, the quicker I get to my destination."

♣ clarified his stance on record companies during the conversation, emphasising that they have their purpose. "They're actually good for people who are just starting out and need a helping hand and they serve a lot of functions, you know. But for somebody like me who writes a lot and records a lot and wants to release a lot, it's a detriment, so I stepped away. That doesn't negate going back and doing something in the future." ♣ also said that he liked the Internet because of "the interaction between fans, the direct line. Friends," I don't like to call them 'fans,' that's short for 'fanatic.'

27 October 1998: BET Tonight – Talk Back With Tavis Smiley (US)

♣ appeared for 90 minutes on *BET Tonight – Talk Back with Tavis Smiley*, BET, US TV. He was accompanied by Larry Graham and Chaka Khan. According to the pre-show publicity, ♣ was scheduled to make two earth-shattering announcements during the show. However, the interview did not contain any major revelations. Smiley did ask him some tough questions about what critics say about him and he answered them honestly. He seemed fairly easy and soft-spoken throughout. Larry and Chaka were only on for the last 15 minutes and added little.

Tavis asked him if he got mad if people called him Prince, and he said no, then made a statement which some felt was offensive about "people of colour" calling him Prince with a smile, with love, because they never forget you, whereas people of "the lighter persuasion" look at him funny and say, "Hi Prince... er... The Artist... er..." because they just cannot get a handle on someone changing their name. He hedged on the name change, saying that he follows his spirit, his higher power. He explained that "listening to your spirit is what takes you on the path you need to go."

"I got into the music business because I loved playing so much. You don't really get into the business to be a star, at least, I didn't. I didn't get into it to make a whole bunch of money or meet a whole bunch of women. Just so happens those are the things that come along with it. But I was always playing a lot. And, it's what it's all about, jumping off pianos." Smiley asked ♣ if he still enjoyed performing the old songs, having read that he was going to stop playing "Prince" material. "If there were any statements made about me about not enjoying playing old music, it was probably when I was still tied to the contract with Time Warner. Once I got out of the contract, I started to re-evaluate my trip, and I realised that these are like my children. And in this upcoming year, 1999, we're gonna make a valiant effort to regain ownership of the master recordings. They are a representation of me, and they will be all that will be left upon my departing of this experience."

♣ said that he realised that he wanted to separate from Warner Bros. when he released "The Most Beautiful Girl In The World." Now that master recording I own, and I was allowed to step outside of the Time Warner family to promote and distribute the record. And I had a world-wide hit! And that was during a time when you're quote/unquote 'not happening' anymore, and you're not cutting edge anymore and these particular types of descriptions. So that just sort of wet my taste buds as to what I wanted to do with the rest of my life. I think I'm better suited to market my own music. I am in a situation now with New Power Generation records that I can take the music and repackage it and sell it in various arenas: the Internet, direct to consumer, all kinds of things,

at concerts. I was never allowed to do this before. You're talking about a lucrative sum of money, and I've made a lot of money since I've left Time Warner, a lot more than I made when I was with them, alright? And this is a little-known fact, I think. And that's why you hear some of the rumours about me being in financial difficulty and things like that."

11 December 1998: Madrid, Spain, press conference

♣ held a press conference on December 11th in Madrid, Spain. Instead of talking about the upcoming tour of Europe, he surprised everyone by first reading a statement about the annulment of his marriage to Mayte. "My wife and I, we want to end our marriage, to proceed without any sort of contract that has to do with social conventions and strengthen our union with an individual proceeding, purely spiritual. On February 14th, we will once again unite in a symbolic manner, leaving aside legal proceedings that do nothing more than separate people. Mayte and I are joined for life, and the best way to demonstrate that is to break the legal ties that bind people."

As always, ♣ talked about the advantages of being independent. "Before, when I sold a record, I received 15 per cent of the total profit and now I get 100 per cent. The record companies don't care about the artists and they can really harm them. I'm not trying to get the rest of the artists to rebel against the record companies, or hate them, among other reasons because they are composed of human beings and I only want good things for my colleagues." Mayte has persuaded him to buy a house in Marbella, Spain, ♣ explained. "In fact, Mayte did not take part in the '1999' remix record because she was busy decorating the new house." ♣ confessed that his life nowadays is ruled by "love, peace and happiness" and said that this vital change had come to him because, little by little, he was beginning to understand the mysteries of existence. "I am no longer scared of anything. One only fears that which one does not understand. I understand everything. Finally I understand the universal truth and everything is simpler."

A minor controversy ensued towards the end of the session as ♣ had had the photographers sign a contract that allowed them only a brief moment to take photos. Some of the photographers refused to cease snapping when they were told to do so.

14 December 1998: Portuguese TV news programme

♣ was interviewed on a Portuguese TV news programme. The brief conversation took place at his hotel in Lisbon, Portugal shortly after his arrival in the country. He said that his concert the next day was going to be 10 times better than his previous show in the country in 1993. The journalist compared him to Mozart, but ♣ said that he didn't know his work.

21 December 1998: Blitzlicht (Germany)

The German channel Sat.1 showed a short interview with ♣, filmed in Madrid, as part of their daily show *Blitzlicht*. Larry Graham also took part. ♣ said that he was working on a solo project and that he had "just finished the album Prince & The Revolution: 1999. It's coming very soon next year." Questioned whether he no longer felt it was a challenge to produce hits, he said, "A hit is manufactured. There are many components to make a hit a hit. A good song is a good song, that's what it's all about. Once we're finished with new material, it isn't up to us to make it a hit or not. That depends on the record company, the manager, merchants, lawyers and publisher, on people that have to do with money. If you have a contract that gives those people more profit, you may get more hits. If you take the most for yourself, you will sell less. That's it." He said that "I've been called a workaholic, but for me it is no work. It's fun what I do. I'm blessed with the gift to do what I want to do, and I'm paid pretty good for that."

Compiled by LARS O. EINARSSON and PER NILSEN.

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THE 1998 INTERVIEWS

- 29 May: *The Today Show* (US TV)
- 8 June: *Vibe* (US TV)
- 1 July: *Good Morning America* (US TV)
- 3 July: *The Guardian* (UK newspaper)
- 3 July: *Philadelphia Daily News* (US newspaper)
- 3 July: *Aftonbladet* (Swedish newspaper)
- 4 July: *Dagens Nyheter* (Swedish newspaper)
- 12 July: *Sunday Herald Sun* (Australian newspaper)
- 12 July: *Sunday Telegraph Express* (Australian newspaper)
- 24 July: *El País* (Spanish newspaper)
- 28 July: *Showbiz Today* (US TV)
- 31 July: *Swiss TV Guide* (Swiss magazine)
- August: *Nieuwe Revu* (Dutch magazine)
- August: *Rock & Folk* (French magazine)
- August: *Addicted To Noise* (online music magazine)
- August: *Time Out* (UK magazine)
- August: *Mojo* (UK magazine)
- 18 August: *The Times Magazine* (UK newspaper)
- 23 August: *SonntagsZeitung* (Swiss newspaper)
- 27 August: *Reuters News Service* (news agency)
- 29 August: *Reuters News Service* (news agency)
- September: *Q* (UK magazine)
- September: *Loaded* (UK magazine)
- October: *Guitar World* (US magazine)
- October: *Icon* (US magazine)
- September: *L'Affiche* (French magazine)
- September: *Glory* (French magazine)
- September: *Rage* (French magazine)
- 19 September: *The Irish Times* (Irish newspaper)
- 22 September: *El Especial* (Spanish newspaper)
- 25 September: *WBL5* (New York, US radio)
- 29 September: *Wall Of Sound* (online magazine)
- 4 October: *BET Weekend* (US magazine)
- 9 October: *Süddeutsche Zeitung* (German newspaper)
- 20 October: *O-Zone* (UK TV)
- 24 October: *An Evening of Music, Chat and Live Performance with the Artist Formerly Known as Prince* (UK TV)
- 27 October: *BET Tonight – Talk Back With Tavis Smiley* (US TV)
- 11 December: Madrid press conference
- 14 December: News broadcast (Portuguese TV)
- 21 December: *Blitzlicht* (German TV)

David Haglund takes a closer look at three comic books featuring Prince and talks to Dwayne McDuffie, the writer of *Prince: Alter Ego* and *Prince and the New Power Generation: Three Chains of Gold*. Although McDuffie signed a non-disclosure deal with Paisley Park, he agreed to delve deeper into some aspects of what became *Prince: Alter Ego* for the benefit of UPTOWN's readers.



The covers of the three Prince comics books; *Rock 'n' Roll Comics* #21 (1991), *Prince: Alter Ego* (1991), *Prince and the New Power Generation: Three Chains of Gold* (1994).



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Paint A



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FOR EVERY PRINCE/♀ ALBUM, THERE IS ALWAYS A BOOTLEG. Few are aware of it, but this goes for comic books featuring Prince as well. Since 1989, Todd Loren has published a number of artist biographies in the comic book form under the motto "unauthorised and proud of it." In early 1990, his Revolutionary Comics published *Rock n' Roll Comics* #21, featuring biographies on Prince and George Clinton. The Prince story was written by Loren and the art chores were handled by Stuart Immonen, now writer and artist on the *Superman* titles. This early art is a bit uneven, though – not at all as clear as his present work. The printing process could contribute to the somewhat murky feel too.

The biography is pretty straightforward and details Prince's life and work from his birth in 1958 up until the release of *Graffiti Bridge* in 1990. All texts in the book are written in "Prince-language," i.e. using "2," "4" and "U" instead of "to," "for" and "you." The biography also touches upon subjects such as the rivalry with Michael Jackson, charts, protégé bands, the *Black Album*, cut film footage, conflicts in the band, and Prince's childhood. A great deal of research seems to have gone into this book, which is dedicated to Rich Matthews, "the ultimate Prince fan."

The origins of Prince: Alter Ego

The first official Prince comic book came one year after the Revolutionary Comics book. Its origins can be traced back to 1989, when Prince wrote the soundtrack for *Batman*, a movie based on the then-50-year-old comic book character published by DC Comics. The soundtrack was unique, resembling a musical where Prince played the roles of Batman/Bruce Wayne, the Joker, and Vicki Vale. Another fictional character by the name of Gemini was also created for the soundtrack. Gemini is basically Prince's mouthpiece, interacting with the other characters, commenting on their emotions and demeanour. The identification of Prince as Gemini is not that far-fetched if you consider that Prince was born in the astrological star sign of the same name. The videos for this album takes the Gemini character a step further; Prince appears as a creature half-Batman, half-Joker – half good, half evil. This inner con-

flict resembles that of Prince's situation during the recording of the *Black Album* in 1987, Spooky Electric vs. Camille's good side. Prince discovered that we are all made up of good and evil, what we become is determined by our choices.

After the *Batman* album, and having had much to do with comic book characters for a while, Prince decided he wanted to become a comic book hero himself. And what better place to take it than to DC Comics? The publisher had been acquired by Time Warner (or by Kinney National Services as they were known at the time) in the late 60's, and was also where *Batman* was published every month. At the time, Prince was still on good terms with Warner Bros. and they were inclined to indulge him.

It was decided that the ideal outlet for the project was through the experimental DC imprint Piranha Press. "What Piranha was doing [originally] appealed to a very narrow subsection of the existing comics audience. It was for people who dressed in black and had tattoos," said experimental projects editor Andrew Helfer in an interview with comics historian Les Daniels. Started in 1989, Piranha was originally edited by Mark Nevelow before Helfer took over the reins and later turned it into the more successful Paradox Comics. It was Helfer who was given the responsibility of realising Prince's dream. Artist Denys Cowan was chosen by Helfer to do the art chores for one reason (besides Cowan being an accomplished artist, of course): their mutual admiration for the artist in question.

The writer was still not assigned when Cowan suggested that Helfer call Dwayne McDuffie, whom Cowan had worked with on Marvel Comics' *Deathlok*. Says McDuffie, "Denys and I had discussed Prince in the past and he knew I was almost as big a fan as he is (nobody is as big a fan of the Artist as Denys)." Dwayne McDuffie signed a non-disclosure deal with Paisley Park, but has agreed to delve deeper into some aspects of what became *Prince: Alter Ego* for the benefit of UPTOWN's readers. I, however, personally feel that the "Paisley Park" McDuffie refers to is Prince, since the Park's business literally is his business. This is neither denied nor confirmed by McDuffie.

Perfect Picture



From Alter-Ego to Gemini

The modus operandi in the American comic book industry requires a pencil artist to send his work to an inker in order to make the deadline. In this case, Keith Williams was chosen to ink over the pencil art that Cowan had created whilst listening to a bootleg of Prince and Miles Davis. With English cover artist Brian Bolland, the creative team was complete. Bolland had earlier illustrated the graphic novel *Batman: The Killing Joke* where he, with writer Alan Moore, provides the Joker with a possible origin. His rendition of the Joker is very much reminiscent of the appearance of Gemini's Joker side in Prince's *Batman* videos. An unconfirmed rumour has it that Prince specifically requested that Bolland do the cover. What we do know is that Paisley Park approved all members of the creative team.

In fact, Paisley Park had to approve on every step of the creative process, but Dwayne McDuffie says this did not in any way hamper his own creative process. "Not at all. Paisley suggested 'a Two-Face or Joker-like' villain. Andy [Helfer] suggested a finale set at a concert. I ran from there with very few specific changes asked for by either Andy or Paisley Park."

With the framework set, McDuffie started his extensive research, which included obtaining a tape dub of *Graffiti Bridge* and a bootleg of the unreleased *Black Album*. "I based the plot on an interview Prince did about why he chose not to release it," says McDuffie. With the image of Two-Face in his mind, McDuffie started creating the villain of the story.

Two-Face is, like the Joker, one of Batman's oldest foes; split in two halves, one handsome and one horribly disfigured. Former district attorney Harvey Dent lets the toss of a coin decide whether his actions are to be good or evil. The Two-Face character is a split personality with two countenances, much like the Roman god Janus, or like the Gemini from the *Batman* videos.

Hence, McDuffie decided to call the villain "Alter-Ego." However, he was reluctant to use the name. "I was already afraid that the title 'Alter-Ego' and the obvious pun it implies, might offend

Prince." As things turned out, Prince wasn't offended, but at the suggestion of Andy Helfer, Dwayne McDuffie changed the name to "Gemini." *Prince: Alter Ego* lived on as the title of the story, however.

The story of Prince: Alter Ego

The finished comic book, released in 1991, eventually came to share many of the traits of Prince's 1990 movie *Graffiti Bridge*. In the book, Prince is returning home to Minneapolis after a tour. Something is wrong in Minneapolis, though. The streets are growing increasingly hostile with violence, riots, and gang banging. Prince soon discovers that what is wrong is the music or more specifically, Gemini's music. "Twin cities, twin men. Dark has the light, yin has its yang and Batman has his Joker. But this is no joke. Gemini is alive... and he's rocking the house."

Gemini is Prince's childhood friend (resembling Prince's real-life friend André Anderson, later André Cymone), who was led astray. In the good old days, Prince and Gemini used to jam together with their band, The New Power Generation, that is, until Prince realised that Gemini's music, although "brilliant," was in fact harmful. His music unleashed primal urges such as rage, often affecting people negatively. This rivalry, albeit more serious, is paralleled by the struggle between The Kid and Morris Day in *Graffiti Bridge*.

The love interest is clearly copied from *Graffiti Bridge*. In the book, Prince meets the inspirational Muse while writing under a stone bridge in the park. Like in the movie, the girl is torn between the two antagonists. Prince is her true love, but Gemini's hypnotic music makes her betray her lover. Forgiving her, Prince saves her from an outlandish death trap worthy of a Batman villain. In fact, at one point, Gemini even taunts Prince by saying, "You really do think you're Batman, don't you?" Muse finally pays her dues by saving Prince from an electrified guitar. Her apparent sacrifice is not in vain, however, as Prince starts duelling musically with Gemini, once again paralleling the struggle between The Kid and Morris

From Rock'n' Roll Comics:

1) Todd Loren & Stuart Immonen tell the story of Prince's early career. 2) The unauthorized book does not shirk from sensitive issues such as why Jimmy Jam and Terry Lewis were fired from The Time. 3) Todd Loren deals with the *Black Album* controversy. 4) Gemini played an important part in two of the comic books. Here is the documentary version by Stuart Immonen.

From Prince: Alter Ego:

5) This is Gemini in Prince: Alter Ego. 6) "Wake up and smell the roses Prince," beautifully rendered by Denys Cowan.

From Three Chains Of Gold:

7) McDuffie used lyrics from the ♫ album in his second book, among them "My Name Is Prince". 8) A realistic rendition of Prince by David Williams. 9) More lyrics from the ♫ album incorporated into the story for comic effect. 10) Prince's fascination with ancient Egypt is addressed in the design of his study. 11) The sequel is filled with wit and gags. Here, Mayte seeks refuge at Paisley Park - art by Steve Carr and Deryl Skelton.



To the left:
Full name: **Dwayne McDuffie**
City: New York
Occupation: Comic book writer, currently writing a movie screenplay.
Works: Marvel Comics: *Damage Control*, *Deathlok*, *Hellraiser*.
Harvey Comics: *Back To The Future*, *Ultraman*.
Milestone Comics: co-founder, *Icon*, *Static*, *Blood Syndicate*, *Xombi*.
Acclaim: *X-O Manowar*.

To the right:
Full Name: **Denys B. Cowan**
City: Los Angeles
Occupation: Comic book artist
Works: Marvel Comics: *Deathlok*.
DC Comics: *The Question*, *Steel*.
Milestone Comics: co-founder, *Hardware*.

"Easter Eggs"

This is a list of some clever references, or "Easter eggs," found in McDuffies' two comic books.

Prince: *Alter Ego*

A Glam Slam club.

The Graffiti Bridge.

The *Black Album* gag ("slap you into...").

Sly Stone written on Prince's basement wall.

Gemini looking like André Cymone.

Gemini: "You really do think you're Batman, don't you?"

Prince and The New Power Generation:

Three Chains of Gold

The song lyrics so cleverly inserted.

The inclusion of Vanessa Bartholomew.

Paisley Park building.

NPG playing softball.

Prince (having knocked down a killer): "...but I might break your back."

Prince: "Tell your friends. I'm Batman."

Prince (about killers): "Maybe they're music critics."

Prince's car having "O+>" on the license plate.

Prince's obsession with Egypt.

Arab woman: "Prince! You sexy MF!"

Day. Prince's music finally frees The NPG from evil's thrall. "That's what music should do, Gemini. Make you dance. Move you closer to the rhythms of sex, love, even God," Prince retorts.

Down, but not out, Gemini starts riffing aggressively, incuring the wrath of the audience. Having survived and taking the cue from Prince, Muse tries to stop the mob from killing Gemini, "You can't defeat evil by becoming it." Her words are accentuated by a single chord from Prince's guitar which soothes the crowd's temper. Prince doesn't punish Gemini, he simply lets him walk away. He cautions the crowd, "The only power he has is what we give him." Gemini is thereby reduced to a metaphor for the evil that lurks in every man's soul, the Devil, Spooky Electric. The book closes with Prince doing what he does best, playing.

Prince as an action hero

For the 1992 sequel, *Prince and the New Power Generation: Three Chains of Gold*, Paisley Park requested an adventure more in the vein of the Indiana Jones movies. McDuffie had at this time read the script for *Indiana Jones and the Last Crusade*, having been assigned to write the comic book adaptation for Marvel Comics. "So I decided to do a riff on Gilgamesh, and present Prince more as an action hero. So, yeah, it's quite a bit lighter." McDuffie also quotes English sci-fi movies from the 1950's as an inspiration.

McDuffie was given the lyrics to the ♣ album, but no music. As a direct result, the lyrics of two songs, "My Name Is Prince" and "The Max," appear in the finished book. The comic book has much in common with the movie *3 Chains o' Gold*, but this time influences ran in both directions. "Some of my ideas and the ideas of the penciller were later incorporated into the videos from that album," says McDuffie. "I thought that quite cool."

The art chores this time were not handled by one person but a team of artists. The cover was painted by the Steven Parke, the artist of the *Graffiti Bridge* album cover. The first 22 pages of interior art were pencilled by David Williams, while the remaining 25 pages were done by Steve Carr and Deryl Skelton. Seasoned veteran Josef Rubinstein inked, to give the book a homogenous look. Apparently, time concerns dictated this team effort. McDuffie says that they had a time window to hit, but that he cannot recall the details. He does remember another surprising detail; "At one point there was supposed to be a CD with unreleased tracks in the comic." This never came to pass, however, and what this CD was to consist of remains a mystery. A plausible explanation could be that the ♣ album and the comic book were originally supposed to be sold in a set, like Alice Cooper later did with his 1994 collaboration with Neil (The Sandman) Gaiman, *The Last Temptation*.

Similarities

Prince and the New Power Generation: Three Chains of Gold is even more similar to the corresponding movie than its predecessor. In fact, the basic plot line was McDuffie's invention. Here is a synopsis for those of you who have yet to read it.

Prince and The New Power Generation are on tour in the Middle East, where Prince meets and becomes attracted to princess Mayte of Erech. Her uncle, Tammuz, usurps the throne by killing his own brother the emir and by imprisoning Mayte. But in order to rule, Tammuz must possess the three chains of gold, originally worn by Erech's first king, the mythological warrior Gilgamesh. Foreseeing this, Mayte handed over one of the chains to Prince for safekeeping. Thanks to the obnoxious TV reporter Vanessa Bartholomew, Tammuz spots the "trumpet" chain around Prince's neck and sends assassins to Minneapolis in order to retrieve it. But to no avail, as things turn out; Prince beats them up while wisecracking, "Tell your friends. I'm Batman" (which happens to be the opening lines on the *Batman* soundtrack, somewhat rephrased).

Meanwhile, Mayte escapes with the help of her bodyguard Raj, and makes her way to Paisley Park. Prince agrees to help her reclaim her throne, and the two consummate their love. The next day, The NPG charter a plane and leave for Erech, but are be-

trayed by the naïve Vanessa Bartholomew, who alerts Tammuz to their arrival in her eagerness to get an exclusive on what she assumes is a secret tour. With government forces in pursuit, The NPG open up their instrument cases, revealing guns with which they hold the enemy off while Prince and Mayte locate the tomb of Gilgamesh to find the third chain of gold. The tomb is filled with traps right out of *Indiana Jones and the Last Crusade*, crowned by the arrival of Tammuz.

Threatening to kill the lovers, Tammuz demands that Prince hands over his chain of gold. Luckily, Prince had earlier given the chain to Raj. Around Prince's neck Tammuz finds his old love symbol instead. As Tammuz rips the last chain of gold from Gilgamesh's skeleton, a laser beam is fired, bounces off the love symbol and kills Tammuz.

Mayte is now the sole heir to the throne and proposes to Prince, who turns her down. Having proved himself worthy, she also wants him to keep the chains and the kingdom. "Never refuse a gift from a princess," she says. Prince, however, declines by hanging the three chains of gold around her neck, "Or, Your Highness, the gift of a Prince." For the first time, we see the three chains together, forming the now so familiar ♣ symbol.

Clever references

The stories in *Rock n' Roll Comics* #21 have a documentary feel to them. The official-sounding captions are complemented by dialogue balloons, which gives the reader a feeling of being behind the scenes. The art is a bit substandard, though, even if Immonen's art for the Prince biography is better than Lyndal Funkson's art for the George Clinton feature. Regrettably, Todd Loren's pro-drug propaganda throws a shadow over the whole book.

The mood in *Prince: Alter Ego* is quite sombre, which Cowan's art conveys perfectly. Comedy simply wasn't suitable for the book's adult theme, a war of souls. There is also a certain amount of eroticism and nudity in Prince's and Muse's relationship, and positivity isn't introduced until the very end, where it saves the day.

Prince and the New Power Generation: Three Chains of Gold stands in sharp contrast to its predecessor. There is more action, more adventure, and certainly a lot more comedy. The petty bickering between the members of The NPG is very amusing, and deliberately so according to McDuffie. "There certainly was a lot of humour in the movies, so why not here?"

One could argue that Prince should stick to the music, but if he had done that, we never would have seen any of the movies *Purple Rain*, *Under The Cherry Moon* or *Graffiti Bridge*. And trying out new and different things has always been Prince's forte. Therefore, I enjoy the comics as I might enjoy one of Prince's movies. Granted, Prince didn't write the comic books, and yes, they are flawed, but nevertheless, as a fan you are curious.

You are bound to find references that will bring a smile to your face, at least in the *Piranha* books. A fine example is when a thug in *Prince: Alter Ego* threatens to slap Prince "into the middle of next week," borrowing a line from the then-unreleased song "Bob George." Originally, the line read "I'll slap the black off of you." Paisley Park did not like that, so Dwayne McDuffie put in the line from the *Black Album* instead. "How could they object to that? Whenever I could I tried to sneak in little 'Easter eggs' for the fans," says McDuffie. "I do know that editor Andy Helfer supplied a bunch more after I turned in my outline. I used those in addition to the ones I came up with."

I definitely consider these books as big a part of Prince lore as jewellery, clothes, or the *Interactive* CD-ROM. I for one would welcome another book, but I somehow doubt ♣ would want to work with a Warner Bros. subsidiary... McDuffie's and Cowan's Milestone would have been perfect, a creator-owned African American publisher distributing their books through DC Comics, but sadly, Milestone folded recently. If there will be another comic book, only time will tell. In the words of Todd Loren, "Based on his past output, what [The Artist Formerly Known As] Prince does next is almost certain to be fascinating!"

By DAVID HAGLUND.

Come 2 My House

ALTHOUGH ARETHA FRANKLIN MAY HAVE BEEN THE FIRST SOUL DIVA, there is no question that Chaka Khan belongs to the elite pantheon of singers in popular music. Khan's primary influence on Prince/♀ has probably been as a vocal arranger. She normally records her own backing vocals, layering the tracks with harmonies and countermelodies. According to Per Nilsen's *DanceMusicSexRomance*, Prince would often listen to cassettes of Rufus featuring Chaka Khan during the 1977 recording of *For You* to get in the right mood for his vocal sessions. "I think he borrowed a lot from Chaka, in terms of the style of harmonies he would pick," says Steve Fontano in the book. He was assistant engineer on *For You*. "He'd always be listening to her. To the point where I said one day, 'Why do you do that?' And he said, 'I'm checking the competition. I'm always checking them.' Chaka Khan was a very big influence. He absolutely loved that girl."

Prince was actually able to meet Khan during the *For You* sessions at the Record Plant in Sausalito. "Prince played a practical joke on Chaka Khan," Owen Husney remembers in *DanceMusicSexRomance*. "She had called the studio, asking for Sly Stone and Prince pretended to be Sly and tricked her into coming down to the studio. She was pissed and called him every name in the book, but she stayed for awhile and listened to him play." Prince later said that he was "so in awe of her" that he could not speak. His dream "has always been to play with Chaka."

Ever since he established himself as one of the biggest names in pop, the artist formerly known as Prince has tried to give back to his musical heroes. He signed Mavis Staples and George Clinton to Paisley Park Records in 1987 and helped resuscitate their careers. Now he is trying to do the same for Chaka Khan and Larry Graham. Khan was an important influence on Prince, as he was known then, from very early on in his career. Featuring production and major songwriting input by ♀, Khan's *Come 2 My House* is her first full album in six years. This article takes a look at Khan's musical history and discusses her association with ♀ and her influence on him. It also contains an examination of *Come 2 My House*, released by her own Earth Song label in conjunction with ♀'s NPG Records.

Rufus

Chaka Khan was born Yvette Marie Stevens on March 23rd 1953, Great Lakes Naval Training Station, Illinois, USA. Having sung with several Chicago club bands, including Lyfe, Lock And Chains, and Baby Huey And The Babysitters, Khan became acquainted with the Chicago-based group Ask Rufus, a multi-racial band which evolved from the American Breed when three original members, Al Ciner, Charles Colbert, and Lee Graziano, were joined by Kevin Murphy, Paulette McWilliams, Ron Stockard, and Dennis Belfield. Initially known as Smoke, then Ask Rufus, it was several months before a stable unit evolved. Graziano made way for André Fisher, who is the nephew of acclaimed pianist, composer, and arranger Clare Fischer, who has added orchestrations to a great number of Prince/♀ songs since 1984. Fischer provided "string sweeteners" on several Rufus albums. The crucial change for the band, however, came when Chaka Khan replaced McWilliams. The group truncated its name to Rufus and signed with the MCA label.

Rufus' self-titled debut album was released in 1973. At this stage, the band was mostly Ron Stockard's; he wrote almost all the originals and sang lead vocals on many tracks. Still, Khan really cut loose on her numbers, including a cover of Stevie Wonder's "Maybe Your Baby." However, the group made little headway until a chance encounter with Stevie Wonder during sessions for their second album, *Rags To Rufus*, 1974. Impressed by Khan's singing, he



donated an original, "Tell Me Something Good," which, when issued as a single, became a gold disc. The other hit of the album was "You Got The Love."

For their third album, *Rufusized* (1974), the band began concentrating more on funky grooves, with several slow, grinding funk numbers with horn arrangements and even slower ballads. "Once You Get Started" and "I'm A Woman (I'm A Backbone)" were nasty funk; "Stop On By" was a lovely ballad, while "Pack'd My Bags" blended both elements, opening with an unaccompanied piano segment. Khan's version of "Half Moon" invited comparisons with Janis Joplin.

Rufus' fourth album was titled *Rufus Featuring Chaka Khan* (1975), clearly showing who had become the star attraction of the band. Like the preceding record, it was packed with funk tracks, although lacking the horns of *Rufusized*. The hit was the ballad "Sweet Thing." By this time, the Rufus line-up had stabilised around Khan, Murphy, Tony Maiden, Dave Wolinski, Bobby Watson, and John Robinson. Their fifth album, *Ask Rufus* (1977) was laidback and less funky, with plenty of ballads and even an orchestrated instrumental. One of the highlights was the funk-pop of "At Midnight (My Love Will Lift You Up)," a big R&B hit. Disappointingly, their sixth album, *Street Player* (1978) took the mellowness of *Ask Rufus* and almost turned the record into mood music more worthy of Steely Dan than an R&B/funk band.

Solo career

Chaka Khan signed with Warner Bros. as a solo artist and her career was launched with great success in 1978 with *Chaka*. The album included her version of Ashford & Simpson's "I'm Every Woman" (later covered by Whitney Houston), which topped the US R&B chart. The album was produced by Arif Mardin, who went for a lush, fully orchestrated sound. The album included a duet with George Benson, "We Got The Love."

Khan was still contractually obliged to record with Rufus and she returned to the group in 1979 for *Masterjam*, produced by Quincy Jones. It contained "Do You Love What You Feel," a further number one R&B single. Although the credits stated that Rufus played all the instruments themselves (except the horns), the backing tracks sounded suspiciously close to Michael Jackson's *Off The Wall* (also Quincy Jones-produced), indicating that studio professionals may have been involved. Unfortunately, Khan's voice was mixed way back throughout. Rufus released another album without Khan in 1979, *Numbers*, which was their first record in years to miss the US Top 40.

Khan continued to pursue her own career, following up the success of *Chaka* with the more mainstream *Naughty* in 1980, a fairly conventional-sounding R&B record typical of the late 70's/early 80's, featuring a small band plus occasional horns, strings, and synths, without the funkiness of Khan's work with Rufus or the jazz leanings of her later recordings. Mardin produced again, and he dug up good songwriting from a number of different sources. Ashford & Simpson contributed the dramatic single "Clouds" and the mournful album closer "Our Love's In Danger." A very young Whitney Houston added backing vocals to some tracks. The title track of Khan's third solo album, *What Cha' Gonna Do For Me* (1981), became a huge R&B hit but the album was otherwise not particularly noteworthy. She also participated in another Rufus album in 1981, *Camouflage*.

Her next solo album, *Chaka Khan* (1982), did not generate any hits but saw Khan and producer Mardin experimenting more, coming up with energetic raveups ("Tearin' It Up" with a multitude Khan backing vocal tracks), a slow, electronic funk number ("Slow Dancing" with guest vocals from Rick James), and a medley that reinterpreted several bebop jazz tunes as synth-led funk. Also released in 1982, *Echoes Of An Era* was Khan's acoustic bebop jazz tribute album, featuring Freddie Hubbard, Chick Corea, Stanley Clarke, and Joe Henderson. She still performed with Rufus, who released *Stompin' At The Savoy* in 1983, a double album, with live versions of all of their biggest hits plus four new studio recordings. The new material included "Ain't Nobody," which became an international hit.

Prince songs

Chaka Khan's 1984 version of Prince's 1979 song "I Feel For You" became a worldwide hit and established her as an international act. It reached number three on the US Pop Chart, number one in the UK charts (actually the first Prince-penned to make the top spot in the UK). Her hip-hop-styled version of Prince's song featured scratching and rapping by Melle Mel, Grandmaster Flash and The Furious Five and a harmonica solo by Stevie Wonder. The song not only led to a platinum-selling album, also titled *I Feel For You*, but won a Grammy for Best Female Performance. Produced by Mardin and a host of other musicians, the album utilised the state-of-the-art technology and all kinds of studio gadgetry, so much so that now much of it sounds somewhat dated.

Her next album, *Destiny* (1986), was not as hard-edged as her previous effort; the sound was slick and slightly mechanical. It explored her love of bebop jazz on "Coltrane Dreams," but the synthetic production spoiled many tracks. Session players included Marcus Miller, Phil Collins, and the Brecker brothers.

Khan's 1988 album, *CK*, was a varied, eclectic collection including two Prince-penned songs, "Eternity," previously recorded by Sheena Easton, and "Sticky Wicked," which was written specifically for Khan. The latter song featured the only released collaboration between Prince and Miles Davis; they never worked together on the song in the studio, however, as Miles added trumpet after the song had been submitted to Khan. Other time guests on the album were Stevie Wonder (on a cover of "Signed, Sealed, Delivered (I'm Yours)") and George Benson. The album also included a version of the jazz standard "The End of A Love Affair." In a radical change from the electronic wizardry of *Destiny* and *I Feel For You*, the album had a subtler, more organic sound. An album of remixes followed in 1989, *Life Is A Journey - The Remix Project*. Khan moved to London, England in the early 90's.

Into the 90's

Chaka Khan's first album of the 90's was *The Woman* (1992), a rather anonymous production, much of it by M. Miller, with plenty of keyboards and carefully-distorted guitars. With all the instruments fighting for your attention, however, it was hard to focus on Khan's singing. Her next association with Prince, now 47, came in 1996, when she recorded "I Feel For You" written by Prince and N. Channison Berry, included on an album released in association with the US sitcom *Living Single* (Me'NdegéOcello plays on the track). Khan closed her Warner account with *Epiphany*, released in 1996, a collection of Khan's biggest solo hits plus five new tracks. Also released in 1996, *Very Best Of Rufus* compiled some of her biggest hits as part of Rufus. Khan left Warner Bros. in April 1997 after a 19-year association. Unlike Prince's departure, she described it as a very amicable parting. "I felt it was time to move on, time for something new," she said. "Everyone came to the table, and [Warner Bros. chairman] Russ Thyret agreed."

A tape of Khan's final Warner Bros. recordings began circulating in 1997 to some fans and journalists. Known as the *Dan Aykroyd To Love Me* sessions (after one of the tracks), this still unreleased music was so consistently strong that it was generally agreed to be her best work in years, almost certainly her finest solo album. The majority was produced by David Gamson in association with MeShell NdegéOcello. A handful of the tracks has sneaked into official releases, "Pain" being one of them. "Miles Blowing Horns" turned up on the soundtrack to *Sugar Hill*, while "Never Miss The Beat" emerged as a single and figured alongside "Every Little Thing" and "Love Me Still" and "Everywhere" on the *Epiphany* album. However, at least a half dozen other tracks remain in the can. "I want that material to die either," Khan explains. "It's too good to be buried. In fact, I've been listening back to a lot of old tapes. We've been doing my book, I've almost finished writing my autobiography, and there's just so much great material that never got out. I'd forgotten about a lot of it. But believe me, all is not lost. I plan to get around to recutting some of the stuff."

Hooking up with ♀

Khan has said that she began talking with ♀ in the summer of 1996. "I saw The Artist after a gig in L.A. He asked what my status was with the record company." They decided to work together immediately after she left Warner Bros. "There is nothing on paper at all," Khan says. "We just had what you might call a 'gentleman's agreement' to go in and make some music together. Upfront, Prince and I talked about what we wanted to do. He said, 'Let's take you back to what had people fall in love with you in the first place.' We created as we went along, which is how we did in back with Rufus." They recorded "four or five cuts," according to Khan, starting with "Come 2 My House," and it was working so well that they decided to keep going. It is unclear exactly when work started on her album. Beginning September 27th 1997, she opened six shows on ♀'s 1997 *Jam Of The Year* tour, so it is likely that the initial sessions were held in the summer/autumn of 1997. Further recordings followed later in 1997 and early 1998, before the album was mixed in April/May 1998.

"It was really beautiful working with Prince and Larry Graham, 'cause we'd act as our own A&R. We cut all three albums, his, mine and Larry's at the same time and so we constantly contributed ideas to each other's. It took only three weeks to do mine. That fast. See, we don't need accountants coming in and telling us what to cut, what will and won't work. And Prince is a hard working, energetic guy. Back in the Rufus days, I would write lyrics to tracks. Prince told me, 'You write the lyrics, and I'll do the tracks.' It was very challenging for me. It was total pure expression. And because we recorded at Prince's studios in Minneapolis, there was no time limit or restriction. In fact, it was the quickest album I've ever done."

Khan says she and ♀ worked very well together, with only a few minor clashes. "There were a couple of occasions when voices were raised, sure there were. It's only natural, with two such strong creative forces in there. But, for the most part, we complemented each other surprisingly well, I have a tremendous amount of respect for his musicianship and he's a really good person. He has a strong character and so have I. I didn't expect it to flow so easily with him, I really didn't. In the past it *has* sounded like another Prince album with a guest vocalist, but I don't think that too many of the female artists he's worked with have had my strength of personality or musical character. He told me he was a fan of mine too, so I guess he was almost as interested as me in making it sound like Chaka Khan and not himself. If he ever did anything I didn't think worked on me or that wasn't quite how I heard it, I said so and we changed it. He worked *with* me. Mostly, I wrote lyrics and melodies and he handled the music, but it was a fluid arrangement. He's used to getting his own way, that's all. I quickly realised that if I wanted something then I'd have to speak up, otherwise he just gets on and does it, takes control. And then it *would* have been all his way. But he got a lot freer about that as time went on. He *can* be a little strange, but we got along great. Maybe it's because we are so different."

Comparing her lifestyle to ♀'s, she says, "There is loneliness there. And, it's true, I do have friends all over the place. Because I'm approachable. And he isn't. He surrounds himself with bodyguards and... y'know we talked about all that and I told him I thought those demons and bad guys he thought were out there, waiting to get him, were largely in his head. I mean, if you surround yourself with a bunch of big guys it only incites weirdos to have a go sometimes. Whereas me, I just deal with people myself. It can be pretty fiery, pretty loud, when I have to. But mostly people just wanna be nice. They know when to back off."

Collaborative effort

Chaka Khan's career has had many peaks and valleys. No one doubts her vocal talent, but since she rarely writes her own material, she has been at the mercy of her producers to find her good songs. "What's different about *Come 2 My House* is that I wrote the majority of the songs," Khan explains. Indeed, she contributed to the music of many of the songs and composed most of the lyrics. Thus, the album can be seen as a true collaborative effort between Khan and ♀, who performs most of the music and provides a great deal of songwriting. The horns are by The Hornheadz.

Come 2 My House is an ambitious record that takes work by the

listener to fully appreciate. It concentrates on sophisticated funk, soul, and dance-oriented R&B music, with many tracks showing strong jazz influences in the horn and vocal arrangements, as well as the often intricate melodies. There is hardly any pop and rock songs, and the album does leave something to be desired in melodic content, with the result that few songs are catchy or accessible enough to become mainstream hits. Khan's darkly sensuous, rich, and warm voice is always given room and the album contains some riveting vocals by her. She is able to effortlessly segue from whispers to ecstatic wails and from gritty, earthy growls to breathy come-ons.

With ♀ handling most of the instruments, the playing is assured and impressive throughout, and the album contains many deft and playful musical touches that add interest and excitement. He also produced the album together with Kirk Johnson, with some additional post-production done by Ricky Peterson. The production is smooth and polished, and the overall sound is remarkably close to both *Emancipation* and *Newpower Soul*, showing Kirk Johnson's importance as co-producer and, not least, drum programmer. Indeed, some of the drum samples used are almost identical to ones found on *Emancipation* and *Newpower Soul* (for example compare "♣'ll Never B Another Fool" to "Emancipation").

In many ways, ♀'s input to *Come 2 My House* is representative of much of his 90's work in that he largely avoids large-scale experimentation with the songwriting, arrangements, and instrumentation (i.e. the *sound*), which was an important aspect of his 80's work. Instead, he focuses on musicianship, stylistic breadth (more evident on *Emancipation* and some of his own records), although the emphasis is more firmly on R&B than in the 80's, and imaginative, but not dramatically adventurous, productions. Admittedly, the result is music that can hardly be called cutting edge, innovative, or groundbreaking. However, the ♀ of today probably is a much less intense, obsessed, preoccupied person than he was in the 80's, so this development is not so remarkable.

Khan is a stronger, more independent artist than most of the women ♀ has worked with, and she has little in common with the female protégés he worked with in the 80's, all of whom were more or less moulded by him: the music and lyrics were his and he devised their looks. Instead, Khan can perhaps best be compared to Mavis Staples and Bonnie Raitt, both experienced, mature artists with long, eventful careers. Because of this, it comes as a surprise that the overall design of the album, by Parke, ♀'s chief art director and designer of several years, is so blatantly "♀-ly," with the use of his idiosyncratic way of spelling words like "to" as "2" and replacing "I" with an "♣."

Khan's manager, Tammy McCrary (her sister), considers *Come 2 My House* as "the start of a new phase for Chaka. The record is geared toward the loyal fan base but is also designed to take her beyond that to a wider audience. We found that Chaka was exposed to a different audience through some of the dates she did with Prince last year." McCrary says that "a lot of people who have heard the album say it's reminiscent of her early material with Rufus. That's not necessarily what she intended, but it turned out that way. There's more of a balance between funk and ballads. Musically, it's closer to the essence of who she is."

"Come 2 My House"

The album opens with the title track, a slow, tentative number with a strong jazz flavour. It starts off with Khan's breathing and a flute playing a repeated motif. A muted trumpet is also an essential ingredient and The Hornheadz' Kathy Jensen provides a saxophone solo. In the song, credited to ♀, Khan, and Robert Palmer, Khan invites her man over to her home. With her warm and passionate voice, she makes it clear that if her man takes up her invitation, her heart will be ready to explore the love she feels for him. In one of the more intriguing lines she says that "a look in your eyes and you remind me of my daddy." That line becomes all the more remarkable since it is immediately followed by the lyrics "I can't say why I decided tonight, yes, you can have me." This verse is important to the song because it makes clear that this is not just a lustful, impetuous, hormone-induced fling she is suggesting. Instead, she is letting her man know that the type of closeness and comfort she feels

RUFUS ALBUMS

Rufus (MCA, 1973)
Rags To Rufus (MCA, 1974)
Rufusized (ABC, 1974)
Rufus Featuring Chaka Khan (MCA, 1975)
Ask Rufus (MCA, 1977)
Street Player (ABC, 1978)
Masterjam (ABC, 1979)
Numbers (ABC, 1979)
[without Chaka Khan]
Camouflage (MCA, 1981)
Live - Stompin' At The Savoy (Warner Bros., 1983)
The Very Best Of Rufus (MCA, 1996)

SOLO ALBUMS

Chaka (Warner Bros., 1979)
Naughty (Warner Bros., 1980)
What Cha' Gonna Do For Me (Warner Bros., 1981)
Chaka Khan (Warner Bros., 1982)
Various artists: Echoes Of An Era (Elektra, 1982)
[Chaka Khan on all vocals]
I Feel For You (Warner Bros., 1984)
Destiny (Warner Bros., 1986)
CK (Warner Bros., 1988)
Life Is A Dance - The Remix Project (Warner Bros., 1989)
The Woman I Am (Warner Bros., 1992)
Epiphany (Reprise, 1997)
Come 2 My House (Earth Song/NPG, 1998)



with him is so deep and heartwarming that it recalls the security a child might feel with her father.

"This Crazy Life Of Mine"

The autobiographical "This Crazy Life Of Mine" begins with a long string overtone by Clare Fischer's orchestra which is treated as a separate track on the CD, even though it leads without pause into the song itself. With writing credits to Khan and the Artist, "This Crazy Life Of Mine" continues with the slow tempo and introspective, confessional mood of the preceding song, as well as its jazz leanings evident in the melody and Khan's phrasings. Fischer's strings bring colour to the calm, understated song. Referring to the song as "a story of mind, soul and heart," Khan admits that all she can do is to just break off a small portion of her life, which she then summarises in the song. She begins by describing herself as a stubborn-minded youth who was often wild, but who also sang for her mother. The next verse suggests some of the contradictions in her life, such as feeling young even as she grows older, and being "warm to the touch" yet "intellectually cold." Presumably what she means by that line is that while she has her passionate side, she can also be businesslike and logical as well. And as she says in the following lines, she enjoys the way her life has its various facets, and that thankfully, the pieces all "seem to fit." The final verse mentions her two children, her two marriages and the knowledge that the tough times she endured would give way to the "better times ahead."

"Betcha ✱"

The tempo picks up with the third song, "Betcha ✱," an uptempo dance pop number with a flowing feel and a fluid keyboard lead line recalling Prince's classic "Minneapolis sound." Written by ✱, Khan, and Mark Stevens, the track is one of the finest musical moments on the album. Larry Graham plays bass, Brother Jules handles the record-scratching, and Ricky Peterson has added keyboards. The song is an extended list of the things Khan bets her man she can do to and/or with her man. The most interesting aspect of the list is the statement how she can either love her man, or just as easily leave him out in the cold. In this way, the song recognises that a relationship has its ups and downs, and that sometimes it becomes necessary to simply end it when the time seems right for that to happen.

"Spoon"

Another obvious highlight, "Spoon" is a relaxed, mid-tempo funk outing, revolving around a delicious, smooth bass line. The song has no ✱ involvement, having been written by Khan, Robert Palmer, and Howard McCrary. Khan sings from the point of view of a woman who has a man who is not all that handsome, but who keeps her around by treating her so well. The title of the song comes from fact that, not unlike her "favourite spoon," her man stirs her up. Just as several of the songs on the album explore the contradictions that exist in a person's life and relationships, in "Spoon" the chorus gives the composition its own introspective edge. To the question as to whether she is happy, Khan says she "thinks" she is, which imparts to her answer a greater sense of an emotional depth than a simple declaration of bliss could ever do. Then, when told to not be so emotional, her response is that she cannot help but be that way. And when asked whether her man will be there for her, Khan says that she is "sure" he will. This line reflects her certainty in her man's faithfulness to her. It is also an improvement to the line as originally written (and printed in the lyrics in the CD booklet), which was simply to repeat the line "I think so." Since, as mentioned above, that line was used in response to the question as to whether she was happy, its repetition so soon afterwards would have sounded awkward and weak.

"Pop My Clutch"

Written by ✱, Khan, and Kirk Johnson, "Pop My Clutch" is not a particularly memorable jazz-tinged, mid-tempo funk effort, showcasing a simple repeated chorus. Some discordant *Lovesexy*-era horns add flavour and Queen Latifah contributes a rap. The essential message behind the song is that while she has had her flings in

the past, what Khan is really looking for is that o make her "pop" her "clutch." A "popped clutch" when one damages the drive mechanism of a car, thing is obviously that she wants to find a man who completely love-struck. The phrase is given an connotation in the closing line of "you know you you pop it right." While that line can be understood her truly falling for her man, there is also the suggestion a clutch is a euphemism for having a stroke considering how Prince combined the automotive in songs like "Little Red Corvette" and "Blue Lu double entendre can hardly be unintentional.

"Journey 2 The Center Of Your Heart"

✱'s "Journey 2 The Center Of Your Heart" ballad with one of the album's most expressive passionate vocal delivery by Khan. The song is an *Emancipation* sessions; it was copyrighted in August with "Right Back Here In My Arms"). Chanté Moore ground vocals and Mike Scott plays acoustic guitar. The song is told from the point of view of a womanoured with a man who is apparently resisting her learn that the man she has her sights on has been the past, that he is alone, and that the woman who she has to until she is able to complete the "journey [his] heart." The relationship between the two is complex when we hear that they do, indeed, know Khan even sings how they have each fantasised and that it is now time for the two of them to start. In the impassioned last verse, ✱'s lyrics do not say saying that she will love him forever. Instead, he ment a little more inventively than that, with 1 even though others have said what she is trying other women merely "flirted with the meaning of

"✱'ll Never Be Another Fool"

One of the standout tracks, "✱'ll Never Be A raucous declaration of a woman who has been broken. The song showcases harder-edged funk, fuel guitar, and it has a rawness and intensity lacking songs. Khan's voice is suitably harsh. Much like on the *Crystal Ball* three-CD set, the energetic brings to mind The Beatles' "Come Together." Ten by ✱, Khan, and Sandra St. Victor, previous Stand, and whom ✱ has collaborated on some songs. It opens with Khan quite bluntly saying how she her legs again to an insecure man, and that she unless she is certain that the man is right one. She been a fool to be in love with and sleep with the n up with. It is clear from the fact that she thought with each other that the break up was his idea, gave her all to him with open arms. As the song g is finally over him and has recovered from the through when her former boyfriend deserted and h him that their love is a thing of the past, and th even think of calling her. Unfortunately, the so delve into the issues it mentions, the lyrics esser fied with saying that she was dumped by a ma allow that to happen again.

"Democracy"

An attempt at social commentary, "Democrac breezy dance pop effort with a bouncy house-styl recalling "Sleep Around" on *Emancipation*. The s ✱ and Khan, and it features a group vocal by Graham, and Marva King. The Hornheads add cents throughout. The song goes into an extended end with some inspired guitar and piano jamming trumpet solo by Dave Jensen. Of course, the aut dently nationalistic song as "America" is in no wa tatorship of the proletariat, the return of absolute

establishment of any other political system. Instead, the message behind this song is that trust should not be in man, but in the only supreme power, God. In “The Cross” Prince mentioned the troubles of this world, tempered by a sense of hope when he sang “ghettos to the left of me, flowers to the right.” In contrast, he writes in “Democracy” that there are “lies to my left, wrong to my right,” with “compassion unknown” and a question as to “where have all the flowers gone?” The dark cloud over our heads is not a creation of God, but instead a product of mankind. And while there are no winners in the games played by man, it is God and his new world order who will provide the ultimate game plan. The title of the song is a not too subtle play on words, hammering home the notion that mankind relying on himself too much is a crazy thing to do. The lyrical message is complemented by the frenzied pace of the music, which is used to convey a sense of panic and disorder, the by-products of relying too much on humankind, and not on God.

“* Remember U”

The pace of the album slows down with the next song, “* Remember U,” written by ♣, Khan, and Larry Graham. It is a laidback, dream-like number that sounds almost like a segue piece of music (somewhat like “I Will” on *Chaos And Disorder*). Rhonda Smith plays the prominent bass, while Mike Scott adds some delicate guitar phrases and Ricky Peterson piano touches. The song is more than a little vague as to who it is that Khan is recalling. While to some extent it seems as if the song could be about a remembrance of a past (or even a first) lover, a parent, some other loving person from the past, or even all of the above, the most likely answer is that of a lover. While she acknowledges that her thoughts could be just the result of her emotions, she is inclined to think her memories are true. Since her memories are “like a mother’s love,” that would seem to rule out the idea that she is addressing her parents. And since she says that she has listened to her heart, that is evidence that it is in fact a lover from the past who is the focus of her thoughts. This would explain the line “it could be just a feeling, but I don’t think so.” In the context suggested, that line signifies that the woman in the song is still in love with her former lover, and that it is not just a passing mood which she is experiencing. Further, that she hopes to be remembered in return also suggests that she has hopes her former lover will one day return to her.

“Reconsider (U Betta)”

The next track, “Reconsider (U Betta),” is a cool, measured, mid-tempo funk effort, bearing similarities to “Emale” on *Emancipation*. The complex melody, scat-singing by Khan, and a horn motif add a strong jazz flavour to the track. It features saxophone by Walter Chancellor Jr. The song is a ♣/Khan collaboration about a woman telling her man that she is sorry for the ways she wronged him, and who asks him to reconsider leaving her. Most of the song is dedicated to Khan saying how she wasn’t aware of what she was doing, that she misses her man, and that she is aware of her short temper and predilection to yell at her man (even though she claims she does not mean it when she cusses him out). In the chorus she asks whether things were really so bad that he had to go, and that she needs to belong to him. What saves “Reconsider (U Betta)” from being the typical song about a person sorry over the end of a relationship is the little twist given to the lyrics in the last verse. As that verse unfolds, we become aware that Khan is informing her former beau that if he does not reconsider his refusal to stay with her, to call her, to pay her bills, there will be somebody else out there who will do those things for her. So, what this surprise ending does is to switch the meaning of the song from one of her asking him to reconsider because she misses her man to one where he better re-think his actions before she changes the locks on him and finds herself another man.

“Don’t Talk 2 Strangers”

A tender, sweet pop song, “Don’t Talk 2 Strangers” by ♣ has as its premise a woman saying goodbye to her child, offering her bits of advice and letting her know how much her mother loves her. The song does not explain why she has to leave, the only hints

being that she has her “future all planned out,” and that “things don’t always turn out right, but that’s just the way it goes.” As originally sung by ♣ as part of the sessions for the film *I’ll Do Anything*, the song had a gentleness to it which suggested a parent saying a heartfelt goodbye as his child lay sleeping in bed. Unfortunately, as belted out by Khan, there is not one chance in a million that her child could sleep through this version. So, instead of sounding like a parent reluctantly saying farewell to a child, Khan sounds too much like a Soul Diva giving her all in the studio. The song is still nice enough, but without the jewel-like charm of the original version. Former NPG member Michael Bland plays drums on the track and Ricky Peterson is credited for additional keyboards.

“Hair”

In contrast to “Don’t Talk 2 Strangers,” where the former Prince’s version is more effective than Khan’s, with “Hair” Khan takes a song written by Larry Graham, and performed by ♣ in the past, and she makes it her own. Graham plays bass on the track and Mayte gets a credit for playing finger cymbals. The lyrics actually seem rather unimpressive when they are merely read, essentially boiling down to an admonition to not judge people by their appearances. However, the combination of an imaginative arrangement and superb vocals, the song is arguably one of the highlights of the album. Sultry, exotic, and just plain enjoyable, this version of “Hair” showcases ♣’s influence at its best. The song ends with some spoken vocals by ♣ and Larry Graham, with the Artist’s voice distorted by electronically slowing it down. This final touch, which consists of some less-than-serious musings about the “grid-like outgrowth of the epidermis,” could seem awkward in the wrong circumstances (such as the spoken part from “Old Friends 4 Sale” which seems tacked on to the end of “Acknowledge Me” from the *Crystal Ball* set), but here it fits in well with the general tone of the song.

“Drama”

Despite its title, “Drama,” the closing song on the album, is one of the least dramatic tracks musically, with a fairly static bass and an airy synth texture providing the foundation. However, Khan’s vocal delivery is all the more dramatic, as she builds it from a restrained, almost whispered start to an intense, emotionally charged climax. The song, written by Khan and Kirk Johnson, is the story of a love whose flame has gone out. The song begins with the sound of a phone being called. After it rings, a man says hello, and Khan says “hello, hey...” only to be cut off when the man hangs up. The main part of the song then begins, with Khan telling how she assumed she would be with her man forever. But at the end of the second verse she acknowledges that she would be “forsaken” if their love should end. There is the “drama” of her pursuing her man, the uncertainty which shows in his face, and the realisation that if he is not in love with her, that “would be the drama of all time.” Khan even sings how she could try changing to become good enough for him, if that is the problem between them. But one clue that the problem is with him, and not her, is Khan’s wish that he could see her as favourably as others see her. This indicates that she is not the problem, since apparently all her other friends have a favourable view of her. This is confirmed when the lyrics reveal that she was suspicious that her man was not alone when she called him on the telephone. Then, when she called him back (and while it is not expressed in the lyrics, it seems reasonable to surmise that her lover abruptly hung up on her), his telephone was off the hook so all she got was a busy signal. With a nice touch of irony, Khan suggests that he must indeed be busy (with his other woman), even busier than a one-legged man trying to stay standing while engaged in a kick fight. The song concludes with Khan’s impassioned voice saying that this is the drama of all time, her worst fears about the state of her love being confirmed.

By DAVID MAGDZIARZ, PER NILSEN, and LARS O. EINARSSON.

The article draws on information and interviews with Chaka Khan from *Echoes*, *The Guinness Who’s Who Of Soul Music*, *Billboard*, *LA Weekly*, *Wilson & Alroy’s Record Reviews*, and the official Chaka Khan website [www.chakakhan.com].

Come 2 My House

This Crazy Life Of Mine

Betcha *

Spoon

Pop My Clutch

Journey 2 The Center Of Your Heart

* *’ll Never B Another Fool

Democracy

* Remember U

Reconsider (U Betta)

Don’t Talk 2 Strangers

Hair

Drama

There were people with \$150 VIP tickets and they got a wristband that gave access to a cut-off reserved section upstairs. Every person got a pair of glow-in-the-dark plastic glasses shaped in the form of 1999 with "Happy New Year! - Studio 54" printed on it.

♫'s performance with Larry Graham on January 2nd was similar to the European December 1998 tour. Larry's one-hour set started at 10:30 p.m. and saw ♫ guesting onstage for "Free," "Everyday People," and "I Want To Take You Higher." He played guitar and keyboards. During a bass solo by Larry, ♫ was at the soundboard and arranged the sound to his liking; he then made the "wild sign" to Larry and seemed to have a great time. After Larry's set, they played two tracks off his forthcoming album over the PA: "You Move Me" and "Free."

♫'s 85-minute set began at 11:50 p.m., concluding at 1:15 a.m. The set list was the following: "Push It Up" / "Jam Of The Year" / "Talkin' Loud & Sayin' Nothing" - "Car Wash" / "Let's Work" / "Delirious" / "Purple Rain" / "Little Red Corvette" / "I Would Die 4 U" / "I Could Never Take The Place Of Your Man" / "Redemption Song" (Bob Marley song) / "Ain't No Way" / "Nothing Compares 2 U" / "Come On" - "Freaks On This Side" (chant) - "HOLA HOLA HOLA" (chant) - "The Roof Is On Fire" (chant) / "1999" (instrumental "Deep House" version) - "Erotic City" - beatbox solo by Rosie Gaines - beatbox solo by Doug E. Fresh / "Gett Off" (normal and "Housestyle") / "Release Yourself."

Doug E. Fresh was on stage for the first few numbers and joined the band for the encore as well, this time singing on top of a dancing platform situated in the audience. Rosie Gaines joined for "Car Wash," "Ain't No Way," and "Nothing Compares 2 U." She also led the Bob Marley cover, singing and playing keyboards. Larry Graham returned for "Release Yourself." For the encore, ♫ was at the soundboard again, singing and directing the band from there. Since he did not have any instruments at his disposal, he started to "play" with the soundboard, e.g. changing the volume in response to Doug's chants like an MC. About an hour after the concert, they played the "Deep House" version of "1999" over the PA. After the performance, ♫ sat in a closed section upstairs and talked with Marva King and Rhonda Smith amongst others. He left at around 3 a.m.

Marriage annulment...

At a press conference in Madrid, Spain, on December 11th 1998, ♫ announced that he and wife Mayte are annulling their marriage and will renew their vows in an unconventional ceremony, free of legal contracts, February 14th 1999, in Spain. He read a statement (translated from Spanish papers), "My wife and I, we want to end our marriage, to proceed without any sort of contract that has to do with social conventions and strengthen our union with an individual proceeding, purely spiritual. On February 14th, we will once again unite in a symbolic manner, leaving aside legal proceedings that do nothing more than separate people. Mayte and I are joined for life, and the best way to demonstrate that is to break the legal ties that bind people." More about the press conference elsewhere in this issue in the article *Call People Magazine and Rolling Stone* - ♫ Speaks.

Open letter to Madonna...

An open letter to Madonna from ♫ was posted on ♫'s *Love 4 One Another* website on January 10th 1999. It read: "Madonna: artist 2 artist, ♫ am sure u understand the connection ♫ feel 2 my music. U more than any1 at Time Warner knows the patience and care with

which we give birth 2 creation... and u maybe moreso than any1 knows how much a new artist longs 2 find a place amongst 'the chosen few' 2 flaunt those creations (and at the same time put food on one's table). Music lawyers, managers and execs make deals best suited 4 their futures as well as urs in most cases... OWNERSHIP OF MASTER RECORDINGS IS ALMOST NEVER AN ISSUE! (let's remember, it was 1978!)

♫ dreamt of u and ♫ at the Grammy Awards and felt a need 2 write this letter 2 u. In my dream, ♫ approached u and asked u if u remembered me, and u said 'sure'... u were on ur way up 2 receive 1 of numerous awards u will no doubt receive that night, and ♫ asked u 2 help me with my fight 2 retain ownership of my legacy and u said, '♫ don't own ur masters, Time Warner does... if it was my company, u could have them.'

"But ♫ say 2 u, dear sister, it IS ur company as long as u remain in their graces... 4 all Artists, Madonna, make a stand 4 what is RIGHT... surely they will listen 2 u!" In the dream u seemed 2 feel me and yet u were a bit non-committal... so as u approached the podium, ♫ followed u, and as we stood side by side, ♫ said, 'b glad this a commercial break!' and ♫ walked offstage and looked 4 Wyclef. Interpretations aside, artist 2 artist, 'U Can Help Us... and ♫ know u will becuz u REMEMBER ME.'

Newpower Soul on the US charts...

The NPG's *Newpower Soul* album peaked at number 22 on the *Billboard* Pop Album Chart, spending eight weeks on the chart. It reached number 9 on the R&B Album Chart. "The One" peaked at number 44 on *Billboard*'s R&B Radio Airplay chart.

Clarifying The Hornheadz' input...

Concerning the horn arrangements on *Newpower Soul*, *Come 2 My House*, and the forthcoming *GCS2000*, Michael B. Nelson of The Hornheadz was quoted as saying that "with only a few exceptions, they are my arrangements." In response to this, a message was posted on ♫'s *Love 4 One Another* website on November 17th 1998, saying, "Hmm Yo, Kathy j [reference to Kathy Jensen of The Hornheadz]... u need 2 shake yo brotha M.N. [Michael Nelson]... he knows there r more times than not: vocal or synthesizer guide trax on just about everything he worked on, and there is ALWAYS spoken direction as 2 what street 2 get on...is it something in the water they drink?"

Michael Nelson responded to this, "It has been brought to my attention that I may need to clarify this statement (which I didn't expect to be posted) The direction of the music is of course always the Artist's. He is totally involved in all aspects of his music. He often uses synths or vocals as guide tracks. Where I get to do the arranging is in the voicing of the chords and the adaptation of the guide tracks. He also has me write horn section solos for some of the breakdowns like in 'Freaks' and part of 'NPS' and I get to throw in various additional parts where I hear them (some he uses, some he doesn't). I didn't do anything on 'Mad Sex' except write out his piano part for horns. Only he could come up with a line like that. Also, the term 'arranging' may be a bit ambiguous. Sometimes it refers to actually creating original lines. Other times it refers to taking existing lines and adapting them for the horn section."

Larry Graham's album...

Larry Graham was interviewed December 5th 1998 on 92.3 KKBT radio in Los Angeles. He gave a February 15th 1999 release date for his NPG Records album, *GCS 2000*.

Doug E. Fresh on his work with ♫

The June issue of *Hip-Hop Connection* (UK) carried extensive interview with Doug E. Fresh, who said 1 while most of his time of late has been spent work with ♫ and Miss Jones, he is now ready to go 2 again. According to the article, Fresh participated three tracks on *Newpower Soul*. Talking to *Sevenmag* said about his work with ♫, "[♫] had an album release of *Emancipation*, he was doing his thing on stage a got asked to go up there. He started going on tour he asked me to go out to Atlanta, so I did a show th too. His band was feeling me, so it just continued ur eventually appeared on his LP, too."

Busta Rhymes invited...

According to *MTV News*, December 15th 1998 called Busta Rhymes to invite him to appear on next album. "I got a call from him directly about 1 weeks ago," said Rhymes. "We spoke about doing song together on his album, and he is one of the st power icons. For me as a fan, you know what I'm ing, I can only show my appreciation by, without q tion, becoming one with his energy and manifes one of the most incredible vibes that he's ever had laborating with any artist. That's my goal. When I with an artist, I try to offer enough of myself to bring out something else in them, and I look for same in return."

♫ donor to inner city school...

♫ has been revealed to be one of the initial do to the Seed Academy/Harvest Preparatory School Minneapolis, and also one of its largest donors, has started them off with a \$200,000 gift in 1996. school educates inner city African-American elementary students, but some of the techniques found to successful at the school are now benefiting the e community.

Mel B. solo album...

According to reports, Mel B.'s solo album will be released some time in 1999, after the release of the *Spice Girls* album. It will include contributions by ♫ Mary J. Blige.

Staff member passes away...

UPTOWN magazine has lost a contributor a friend. On December 27th 1998, staff member I Charell passed away from Cystic Fibrosis. He was Brian was a former employee of Warner Bros. and the names Milt Anderson, S.H. Roque and most rely "The Shadow" when dealing with people or Internet. He was one of the most knowledgeable i ers in the world of Prince-ology, often giving us i rate musical info months ahead of any "official no While his insights, theories, and his information w missed, it is his friendship that will be missed m all. He had been working on Per Nilsen's new *DanceMusicSexRomance* for the last several years also had a hand in his earlier book *Prince: A Documentary*. All of us here at *UPTOWN* are saddened b passing and send his family and friends our dei condolences. Notes can be forwarded to his f through <duane.tudahl@uptown.se>.

DanceMusicSexRomance release plans...

Per Nilsen's new book *DanceMusicSexRomance* be released in March 1999. It contains a forewo

Alan Leeds.

As we have previously emphasised, the book will not be available for purchase from UPTOWN. It will be available in all good book stores, so you should have no trouble finding it once it is released.

Prince Fest '99

This year's Prince Fest '99 will be held on March 6th and 7th at the Ramada Hotel & Conference Center in Toledo, Ohio. The Fest will include showing videos on a large-screen TV, Prince Pictionary, Prince Scavenger Hunt, Prince Charity Auction to benefit the Toledo Homeless Shelter, Prince Fest Party, Prince Memorabilia Show, Autograph and Q&A session with an associated artist (to be announced). Tickets may be purchased through the mail through February 28th. Write for information: Blain Klein, 5940 S. 12th St., Kalamazoo, MI 49024, USA or call (616) 375-2776 or e-mail <soundsbk@worldnet.att.net>.

The 3rd European Fanday...

UPTOWN BENELUX is proud 2 present

The 3rd European Fanday

Saturday 27 March 1999
Venue: Balzaal VOORUIT, Gent, Belgium
(parking: 't Zuid)

All-in price: 350 Bef

Record Fair: 18h30

Live Concert: 20h30

Funkin' Party: 22h30 till Dawn

- International ♪ record fair •
- UPTOWN magazine subscription stand •
- Merchandize stands •
- Exclusive collectors items •
- Live performance by funky surprise act •
- Funky party 2 get yo groove on till Dawn •

If you wish to receive the official flyer for this European Fanday, please send a self-addressed envelope to UPTOWN BENELUX, PO Box 46, B-8780 Oostrozebeke, Belgium or send a mail to <benelux@uptown.se>.

The commentaries and questions keep coming. Many thanks! Keep on writing. Some of the letters need no response from us, but feel free to write in and comment on anything published here (or elsewhere in the magazine). We'll try to answer the direct questions, to the best of our ability.

The musician vs the songwriter

Hi Uptowners!

It was interesting to read the conversation with Per Nilsen in UPTOWN #35. I share his views on many things. I was particularly pleased that he pointed out the difference between Prince/♫ the musician and Prince/♫ the songwriter. I totally agree with Per: it's the songwriting (i.e. the songs) that matters. Many fans forget this when they go on about The Artist's musical genius, "he can play 100's of instruments," "he can play any instrument he picks up," blah, blah. Beethoven and Mozart weren't the world's most brilliant classical pianists in their time – they were the world's most brilliant composers. They aren't revered for their piano-playing virtuosity – it's their compositions that have stood the test of time. Same with The Beatles, Beach Boys, Rolling Stones, and almost any popular artist you can think of – their greatness is their songwriting, not their playing. How The Artist will be looked upon by future generations will depend on how many of his songs will live on, not whether he could play 23 instruments or not.

Maybe it's about time we all wake up to the fact (yes, I think it's a "fact" and not merely a biased opinion) that most of The Artist's 90's songwriting is lacklustre in comparison to his 80's work. Not only did he write more inspired, original, and truly memorable songs then, his sound was totally unique. I'm hoping that The Artist realises this himself. He needs to improve his songwriting – it's simply not enough any more with throwaway funk jams, of which *Newpower Soul* largely was comprised. Still, there were hints of greatness on *NPS*, with "Come On" and "Wasted Kisses" at least sounding somewhat adventurous and exciting, unlike anything he has done previously. So I'll never give up on The Artist. For someone who has written so many outstanding songs (even if most of them were done in the 80's), there's always hope!

All the best for '99!

Peter Gorman, UK.

A gay experience of the Artist

I have been a dedicated fan of Prince/the Artist for over 14 years now, but in all that time I have never seen an article or even a letter referring to the impact of the Artist on his gay audience. So I thought I would write to redress this imbalance! Prince has been a huge influence in my life in terms of the development of my gay self-identity. Whether I realised it at the time or not, Prince showed me that the line between girls and boys is as blurred as those between black and white, or straight and gay. He articulated the Controversy that I experienced as I tried to make sense of my burgeoning sexuality, personifying the confusion I felt inside. Here was a *man* who looked, sang, and danced like an angel, and a pretty one at that! Was he straight or gay? It didn't really matter – you just got the impression that he would be an expert lover, able to satisfy you whatever sex you were. He represented liberation, assuring you that when you got to Uptown or Paisley Park, all you'd find would be love, acceptance, and sexual emancipation. But this (gay?) club was not limited by a geographical

location: it was more a state of mind, a philosophy. The New Power Generation flouted traditional sexual boundaries; join, and you could be what you wanted to be, the colourful person that all gay men dream of being, somewhere over the purple rainbow.

However, Prince also embodied the flip-side of gay experience: the guilt and internal conflict by which many young gay men are consumed as they become aware of their same-sex feelings. Prince knew all about Temptation. He had two sides, and though he tried to make them friends, his divided loyalties to both God and Sex were often a source of dramatic conflict. For me, this reflected the battle I felt as an adolescent between what I was naively praying for – "Please God, I don't want to be gay!" – and what my body insisted upon – "Sorry, but you are!" Prince seemed to understand this battle between "lust" and spirituality. He knew the guilt, the turmoil, the self-deprecation that causes us to volunteer to be sent to the Electric Chair. Sadly, in a world where it is still very difficult to be gay, there aren't many gay men who can say honestly that they have never succumbed to this insidious, negative view of their sexuality. Thank God we eventually grow out of that phase, and hopefully move on to become proud, happy gay people who accept and love ourselves as we were created. But, if I am honest, I am not sure that Prince/the Artist has significantly helped me to reach that stage.

When I was emerging as a gay man, Prince represented a 'staging post' between living a straight and gay lifestyle. He was the bridge between two cultures, and for that I am grateful. But, at the end of the day, he is straight (I think!) and so he can never be a true gay role model for me. This means that since I have accepted my sexuality, I feel slightly differently towards the Artist because I am interpreting his music on a metaphorical level, rather than a literal one. I would be really interested to hear if other gay Prince fans have had a similar experience. Anyway, to finish off, here's my Top Ten gay-friendly Prince/Artist songs! Number One has to be... "Pink Cashmere" (if you ignore the odd 'girl' reference!). Followed by, in any order, "Uptown," "Controversy," "When 2 R In Love," "Cream," "I Wanna Be Your Lover," "Paisley Park," "Sweet Baby," "Slow Love," "Emancipation," and "Sometimes It Snows In April."

Peace & Be Pink!

Rob Staples, UK.

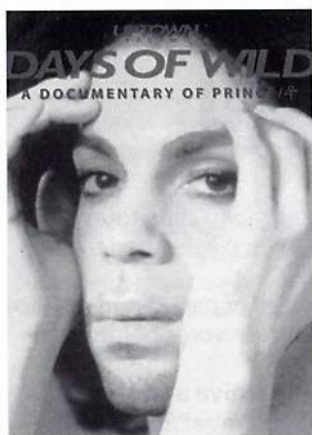
Opinions

Hello UPTOWN!

I have to say that I love your Letters section. UPTOWN is known for standing on its own feet, when it comes to personal opinions, album reviews, tour reports, etc. For this, I give you all a lot of love. Keep it all up into the next millenium!

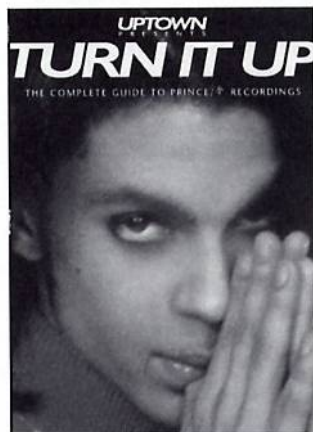
Back in '92 you released the wonderful, critically acclaimed "Bootleg Discography," two years later ('94) Volume II came and yes, after another two more years ('96) we had the wonderful Volume III. I must say I did expect a Volume IV in '98, but since you quit doing these "special issues," will there ever be a Volume IV, V and VI? I sincerely hope so!

Yes, I know that Mr. ♫ has his personal opinions about this topic, but what else is new? He's running his web-site in his weird positive/negative kind of way, you don't get any smarter by reading it, so I really don't see UPTOWN with your "independent" reputation, not to really release these bootleg discographies. You've said it yourself, "Even though it is illegal to sell bootlegs, it would be naive to close our eyes to the fact that there is a flourishing black market in these items." And as your aim always was, "simply report what is available



DAYS OF WILD
— A Documentary of Prince/👑
See backcover

HOW TO ORDER?
See ORDERING DETAILS



TURN IT UP is an exclusive, limited-edition book for the fan and collector of Prince/👑. It is an attempt to catalogue the music of Prince/👑, both his officially released recordings and unauthorized recordings circulating amongst a vast international network of collectors: unreleased songs, concerts and rehearsals on audio and video tape, TV appearances, and unreleased footage on video tape. The aim is to provide a comprehensive and in-depth guide to his music. **TURN IT UP** is not only an indispensable reference book for collectors, but also a must for anyone with more than a passing interest in the artist formerly known as Prince.

PURPLE MUSIC • A complete alphabetical index to over 500 released compositions by Prince/👑. Besides covering his own body of work, this section includes all those tracks written for other artists. Contains writing credits and a source listing. A separate portion lists remixes and extended versions.

GROOVES AND GROOVES UP ON THE SHELF • A comprehensive catalogue of outtakes: around 400 unreleased songs and alternate versions of released songs. Includes discussions of all songs (descriptions, approx. session dates, etc.). The songs are presented in chronological order.

A BEAUTIFUL NIGHT • The complete guide to all known Prince/👑 concerts on audio tape, with quality gradings and tape durations. Also includes descriptions of the set lists of all the tours and brief comments on individual concerts.

LET'S WORK • A documentation of rehearsals on audio and video tape, with detailed descriptions and comments.

DIG IF U WILL THE PICTURE • A list of circulating private and non-TV video footage.

THE FLOW • An introduction to Prince/👑.

TURN IT UP contains 80 pages. It is illustrated with around 50 photographs, including many which have never been published before.

ORDERING DETAILS

USA / CANADA

The annual subscription to **UPTOWN** (5 issues) costs U.S. \$50.

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TURN IT UP costs U.S. \$20

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Please send **cash** or **money order** made payable to **Harold E. Lewis**, in US currency, to:

UPTOWN USA
P.O. Box 43
Cuyahoga Falls, OH 44222
USA

Note: no checks will be accepted!

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TURN IT UP costs: Great Britain: £15, Japan: ¥3,000, Germany: DM 40, France: F120, Spain: 3,000 pts, Italy: L. 40,000, Switzerland: 30 CHF, Austria: 250 schilling, EU (EMU): 22 euro.

DAYS OF WILD costs: Great Britain: £30, Japan: ¥6,000, Germany: DM 80, France: F250, Spain: 7,000 pts, Italy: L. 80,000, Switzerland: 70 CHF, Austria: 600 schilling, EU (EMU): 45 euro.

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Send your payment by International Money Order/Mandat de Poste International (Europe only), or cash (do not send any coins!) to:

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P.O. Box 87
SE-590 62 LINGHEM
Sweden

If possible, send money by registered mail and/or return receipt.
Note: No checks/cheques or money/personal orders will be accepted!

UK ONLY — ORDERING DAYS OF WILD

In an association with *The Interactive Experience Prince/👑* fan magazine, we have arranged so that they are taking on UK orders for the book. Note that the books will still be sent directly from Sweden; the purpose of the payment arrangement is to make it more convenient for UK fans to order the book (without having to send money abroad).

DAYS OF WILD costs: £30.

Please send cash or postal orders made payable to "Interactive Productions":

The Interactive Experience
67 Abney Road, Meersbrook
Sheffield S14 1PD

Please ensure that you enclose your name/address and state what you are paying for.

BENELUX

The annual subscription to **UPTOWN** (5 issues) costs:

Holland: f90, Belgium: Bfr 1600.

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Holland: f18, Belgium: Bfr 320.

TURN IT UP costs: Holland: f40, Belgium: Bfr 800

DAYS OF WILD costs: Holland: f90, Belgium: Bfr 1600.

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For Belgium: pay by bank transfer to Piet Van Rijckeghem, account no. Citibank 953-0199330-61.

For Holland and Luxemburg: please send cash (no coins!) to:

UPTOWN BENELUX/Piet Van Rijckeghem
P.O. Box 46
BE-8780 Oostrozebeke
Belgium

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The annual subscription to **UPTOWN** (5 issues) costs **AUS\$80**.

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If you want additional **UPTOWN** issues (or back issues), the price per issue is **AUS\$16**.

TURN IT UP costs **AUS\$40**

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in Australian currency, to:
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167 Argyle Street
Fitzroy, Victoria 3065
Australia

NORDIC COUNTRIES

The annual subscription to **UPTOWN** (5 issues) costs:

Sweden: 250 SEK, Norway: 250 NOK, Denmark: 250 DEK, Finland: 200 FIM, Iceland: 2,500 ISK.

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TURN IT UP costs: Sweden: 125 SEK, Norway: 125 NOK, Denmark: 125 DEK, Finland: 100 FIM, Iceland: 1,250 ISK.
DAYS OF WILD costs: Sweden: 250 SEK, Norway: 250 NOK, Denmark: 250 DEK, Finland: 200 FIM, Iceland: 2,500 ISK.

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Pay in your own currency to **UPTOWN productions** at Swedish PostGiro account 24 66 98-5. Or, send your payment by cash (paper currency only, no coins!) to:

UPTOWN
P.O. Box 142
SE-453 23 LYSEKIL
SWEDEN

Note:

UPTOWN issues #1, #2, #3, #4, #5, #6, #7, #8, #9 and #13 are sold out.



UPTOWN

UPTOWN #1 (OCTOBER 1991): *Nude Tour Report* • *A Song 4 U* [songs written by Prince for other artists] **UPTOWN #2 (JANUARY 1992):** *Live 4 Live* [1991 live appearances] • *If I Gave U Diamonds & Pearls* [the *Diamonds And Pearls* album] • *A Talented Boy* [official recordings] • *Let's Work* [rehearsal tapes] • **Lyrics UPTOWN #3 (APRIL 1992):** *What Time Is It?* [The Time story] • *I Got Grooves And Grooves Up On The Shelf – Pt. 1* [outtake tapes] • *Dig If U Will The Picture* [video tapes] • *New Position* [US and UK chart placings] • **Lyrics UPTOWN #4 (APRIL 1992):** *The Definitive Prince Bootleg Discography* **UPTOWN #5 (JULY 1992):** *Respect* [cover versions performed by Prince] • *Nasty Girls* [Vanity 6 story] • *I Got Grooves And Grooves Up On The Shelf – Pt. 2* [outtake tapes] • *Live 4 Live 1991–1992* [live performances 1991–92] • *Hot Thing!* [on UPTOWN's policy regarding bootlegs] **UPTOWN #6 (OCTOBER 1992):** *Diamonds And Pearls Tour Report* **UPTOWN #7 (JANUARY 1993):** *The Funky New Album Entitled ♀* [the ♀ album] • *Tonight I'm Gonna Party Like It's 1999* [the 1999 album] • *Purple Music* [unreleased songs] • *My Name Is Prince* [US promo discography] **UPTOWN #8 (APRIL 1993):** *I Really Get A Dirty Mind* [the *Dirty Mind* album] • *Dirty Mind Tour Report* • *The Ryde Dyvine* [the Act I and *The Ryde Dyvine* TV specials] • *Billboards* [the Joffrey Ballet] **UPTOWN #9 (JULY 1993):** *Act I Tour Report* • *Carmen On Top* [Carmen Electra profile] • *A Rock Soap Opera* [the unused segues from the ♀ album] • *Respect II* [list of cover versions performed by Prince] **UPTOWN #10 (JULY 1993):** *Shut Up! Already, Damn!* [Prince's interviews] **UPTOWN #11 (OCTOBER 1993):** *Do I Believe In God? Do I Believe In Me?* [the *Controversy* album] • *I've Got 2 Sides And They're Both Friends* [the philosophy of Prince] • *A King In The Land Of The Rising Sun* [Japanese discography] • *Welcome 2 The Dawn* [on Prince's new name] • *Let's Do It... Interactive* [*Glam Slam Ulysses*] • *Open Book* [bibliography] • **Lyrics UPTOWN #12 (JANUARY 1994):** *Act II Tour Report* • *Testin' Positive 4 The Funk* [George Clinton profile] • *They Call Me Melody Cool* [Mavis Staples profile] **UPTOWN #13 (APRIL 1994):** *All Of This And More Is For You* [the *For You* and *Prince* albums and live performances] • *The Beautiful Experience* [the launch of the single] • *Original Prince* [US discography] • **Lyrics UPTOWN #14 (JULY 1994):** *Purple Rain – 10th Year Anniversary* [the album, tour and film] • *Isn't It A Shame This Ain't A Movie – Then U Could Rewrite My Every Line* [deleted movie footage] • *Could U B The Most Beautiful Girl In The World?* [*The Beautiful Experience* TV film] **UPTOWN #15 (JULY 1994):** *The Definitive Prince Bootleg Discography – pt. 2* **UPTOWN #16 (OCTOBER 1994):** *The Spirit's Calling, Here's The Reason Why* [the *Come* album] • *The Interactive Experience* [the ♀ Interactive CD-ROM] • *An Extended Member Of The Royal Household* [UK discography] **UPTOWN #17 (JANUARY 1995):** *Ain't That A Bitch* [the *Black Album*] • *A Song 4 U* [songs written by Prince for other artists – updated] • *Standing At The Altar* [exclusive interview with Margie Cox] **UPTOWN #18 (APRIL 1995):** *Origins Of The Minneapolis Genius* [exclusive interview with Pepé Willie] • *It's Automatic* [Australian discography] • *Sex Shooters* [the *Apollonia 6* story] **UPTOWN #19 (JULY 1995):** *The Definitive Posterography* **UPTOWN #20 (JULY 1995):** *Everybody Wants 2 Sell What's Already Been Sold* [the evolution of *The Gold Experience*] • *Isn't It A Shame This Ain't A Movie – Then U Could Rewrite My Every Line – pt. 2* [deleted movie footage] • *The Glamorous Life* [the Sheila E. story] **UPTOWN #21 (OCTOBER 1995):** *All That Glitters Ain't Gold* [*The Gold Experience* album special] • *The Ultimate Live Experience* [1995 European tour report] • *Child Of The Sun* [exclusive interview with Mayte] **UPTOWN #22 (JANUARY 1996):** *This Is Not Music... 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Mutiny!* [the rise and fall of *The Family*] • *Conversation Piece* [A discussion with Per Nilsen about

our
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is
prince
(.org), &
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funky

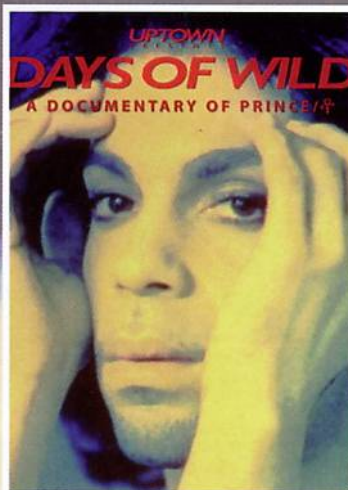
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COMING IN THE SPRING OF 1999!



Sometimes referred to as "the Prince Bible," *Prince: A Documentary* was first published by Omnibus Press in 1990. A second edition of the book, written by Per Nilsen, was released in 1993. The book is a detailed chronology of the artist formerly known as Prince, chronicling all the milestones, major and minor events in his life and career, including record releases, concerts, films, TV appearances, work with other artists. Finally, after six years, the book returns as *DAYS OF WILD – A Documentary of Prince & The New Power Generation*, published by UPTOWN!

DAYS OF WILD is a completely revised and fully updated version of *Prince: A Documentary*. The book follows the previous chronological year-by-year format, but the entire text has been re-written from scratch and updated to include all events up to 1999 (thus, it covers the years 1958 to 1999). Per Nilsen has worked with the UPTOWN staff on the new book. Several additional interviews have been conducted (and are planned) specifically for *DAYS OF WILD* in order to gain more insight into Prince's & The New Power Generation's 90's work. Unquestionably, *DAYS OF WILD* will be regarded as the ultimate reference book for anyone interested in the life and work of Prince & The New Power Generation.

With the book comes a CD-ROM, which includes the first four years of UPTOWN – 20 issues! Many of these issues are completely sold-out and not available in any other form than on the *DAYS OF WILD* CD-ROM. In addition, issue #25 is included, which means that the reader gets all the three bootleg discographies (issue #4, #15, and #25) that UPTOWN has published. Also included on the CD-ROM are a selection of more recent articles from UPTOWN. The accompanying Adobe Acrobat Reader 3.1 programme (for both Mac OS and Windows) enables the reader to view and print out the issues (stored as PDF files).

The CD-ROM contains *DAYS OF WILD*'s exhaustive appendix. The CD-ROM also includes miscellaneous "goodies," including rare documents such as cover reproductions of unreleased records, backstage riders, rooming lists on tours, Paisley Park and Warner Bros. memos, invitations to private parties, recording work orders, marketing plans, sales statistics, and loads more!

DAYS OF WILD – A Documentary of Prince & The New Power Generation is A4-sized, 120 pages, with a full-colour cover. It features a wealth of previously unseen photographs and unique memorabilia. The book will only be sold to UPTOWN's customers and will not be available in regular book stores. The edition is limited to 3,000 copies.

The price of *DAYS OF WILD* – the book and CD-ROM (they are not available separately) – is equivalent to the cost of an annual subscription to UPTOWN: USA: \$50, Great Britain: £30, Japan: ¥6000, Australia: Aus\$80, Germany DM80, France F250, Spain: 7.000 ptas, Italy: L. 80.000, Switzerland: 70 CHF, Austria: 600 schilling, Holland: f90, Belgium: Bfr 1600, Sweden: 250 SEK, Norway: 250 NOK, Denmark: 250 DEK, Finland: 200 FIM, Iceland: 2.500 ISK. (It should be noted that the cost of air mail to countries outside of Europe accounts for approx. a quarter to a third of the price!)

See page 26 for details on how to order *DAYS OF WILD – A Documentary of Prince & The New Power Generation*

Extensively researched... Manically detailed...
The New Musical Express

For Prince obsessives and anal retentives, the litany of tour dates should induce orgasm... Nilsen's familiarity with outtakes and alternate sessions is enviable.
Sounds

Exhaustive and in-depth survey of the Minneapolis Maestro's life and work... Decidedly covetable... A must for fans or for anal-retentive types who feel insecure unless they know the name of Prince's funk jam performed on June 7, 1985. The only thing left to compose is the Prince question set for Trivial Pursuit. If anyone is to do it, Per Nilsen should.
Q magazine

Many books of this type merely dress up information that most fans already know; the strength of Per Nilsen's work is that besides documenting the concerts and records that are familiar to all, he has also dug around to unearth some new information... Prince fans certainly won't be disappointed."
Record Collector

Excellent survey of chronologically arranged feats by the little big man from Minneapolis.
Useful as a reliable book of reference: when/where did he play, when were his records released, who collaborated, etc.
Oor (Holland)